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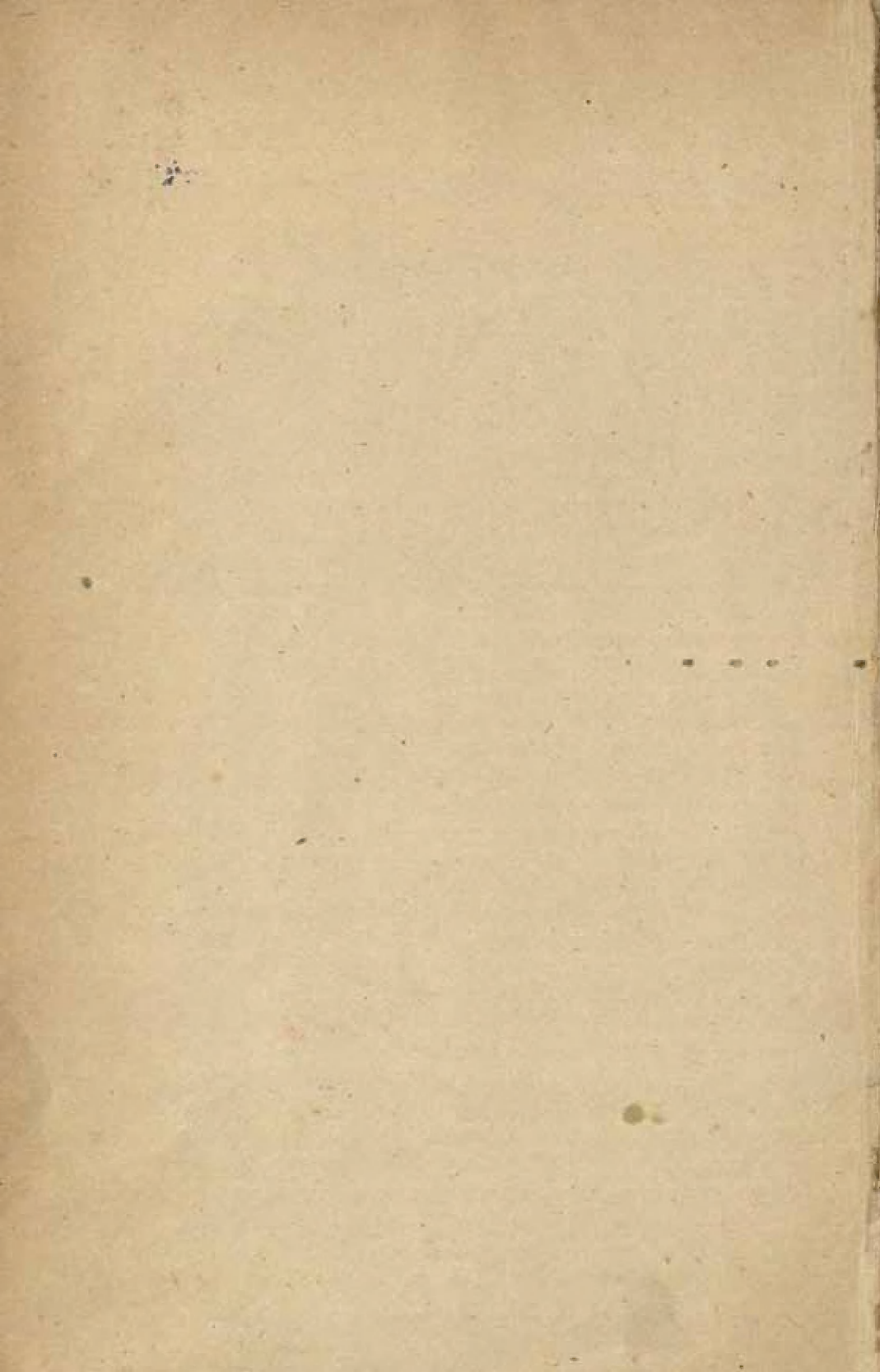
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(i)

MINUTES OF MEETINGS.

TOKYO, Nov. 17th, 1881.

A General Meeting was held at No. 17, Foreign Concession, Tsukiji, on Thursday, Nov. 17th, 1881, the Rev. J. L. Amerman, Vice-President, in the chair.

The Minutes of the Annual Meeting were read and approved.

It was announced that Mr. William Vawdrey had been elected a member of the Society.

The Librarian reported the receipt of various presents, a list of which is appended. Thanks were ordered.

The Librarian also expressed his wish that members who had borrowed books from the library should return them, in order that a catalogue might be made.

Dr. H. Faulds exhibited a piece of bronze, and asked the opinion of members as to its origin.

The Corresponding Secretary read a paper by Dr. Joseph Edkins entitled "A Chinese-Japanese Vocabulary of the 15th Century, with Notes chiefly on Pronunciation."

Mr. Satow read some "Notes on Dr. Edkins' Paper."

Mr. Dixon read a paper on "Konodai and its Spots of Interest."

The meeting was then adjourned.

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PRESENTS.

Exposition Provinciale; Montreal, 1881.

Natural History Society of Montreal; Proceedings.

Montreal Horticultural Society; Report, 1877, and list of Members.

The Canadian and Numismatic Journal, July, 1875, and October, 1880.

Ville-Marie; Annuaire, Vol. II. Parts 1, 2, 3.

(All the above presented by Major Huguet-Latour, M. A.)

891.05
T.A.S.J.

CENTRAL ARCHAEOLOGICAL
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(ii)

TOKYO, Dec. 15th, 1881.

A General Meeting was held at the Chamber of Commerce, Tokyo, on Thursday, Dec. 15th, the Rev. J. L. Amerman, Vice-President, in the chair.

The Minutes of the preceding Meeting were read and approved.

The Vice-President announced that the members of the Tokyo Chamber of Commerce had kindly granted the use of their hall for the meetings of the Society.

The Librarian reported the receipt of various presents, a list of which is appended. Thanks were ordered.

Mr. Ernest Satow read a paper entitled "Notes on the History of Printing in Japan."

The Recording Secretary read a paper by Mr. W. G. Aston on "Stone Tombs of Maiko."

The meeting was then adjourned.

PRESENTS.

A Glimpse into the Past; by Dr. Henry Phillips.

The Adoption of a Prime Meridian; by Sandford Fleming.

TOKYO, Jan. 12th, 1882.

A General Meeting was held at the Chamber of Commerce, Tokyo, on Thursday, Jan. 12th, 1882, the Rev. C. S. Eby, and subsequently Mr. J. G. Kennedy, President, in the chair.

The Minutes of the preceding meeting were read and approved.

It was reported that the following new members had been elected: T. Cutler, Esq., and the Rev. J. Dalton, non-resident; T. Blakiston, Esq., O. Korscheldt, Esq., Rev. G. W. Knox, Rev. Ch. Bishop, Rev. J. M. McCauley, and J. C. Ballagh, Esq., resident.

The Recording Secretary reported that the Council had resolved to proceed at once with the republication of Vols. I, II, and III part I, of the Transactions, now out of print. It had been found that the want of these numbers was interfering with the



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sale of subsequent volumes. The Council had also resolved to present a set of the Society's Transactions to the Rev. C. S. Eby, Editor of the *Chrysanthemum*, who had lost his library by fire.

Prof. J. Milne read a paper entitled "Notes on the Pit Dwellers of Yezo and the Kurile Islands."

The meeting was then adjourned.

TOKYO Feb. 9th, 1882.

A General Meeting was held at the Chamber of Commerce, Tokyo, on Thursday, Feb. 9th, 1882, the Rev. J. L. Amerman Vice-President, in the chair.

The Minutes of the preceding meeting were read and approved. It was announced that Dr. W. Willis and Mr. J. Batchelor had been elected members of the society; also that Mr. J. G. Kennedy had resigned his office as President of the Society, on account of his leaving Japan, and that the Council had agreed to ask Sir Harry Parkes to take the vacant office. Mr. Pryer read a paper by Captain Blakiston and himself "On the Birds of Japan," which was illustrated by a large number of specimens.

Dr. Divers read a paper entitled "Notes on Two Meteorites found in Hizen."

The meeting was then adjourned.

TOKYO, March 8th, 1882.

A General Meeting was held at the Chamber of Commerce, Tokyo, on Wednesday, March 8th, 1882, Sir Harry S. Parkes President, in the chair.

The Minutes of the preceding meeting were read and approved. It was announced that the Rev. W. F. H. Garratt and the Rev. Thomas Lindsay had been elected members of the society.

The Librarian reported the receipt of a number of presents. Thanks were ordered.

Mr. J. M. Dixon read a paper by Mr. J. Batchelor entitled "Notes on the Ainu: with a Vocabulary."

The meeting was then adjourned.

TOKYO, April 12th, 1882.

A General Meeting was held at the Chamber of Commerce, Tokyo, on Wednesday, April 12th, 1882, Sir Harry S. Parkes, President, in the chair.

The Minutes of the preceding meeting were read and approved.

The Corresponding Secretary laid on the table a "List of the Edible Plants of Japan," by Prof. E. Kinch.

Mr. B. H. Chamberlain read the first part of an "Introduction to a Translation of the Ko jiki."

Dr. Divers read a "Note on the Hot Springs of Kusatsu."

The meeting was then adjourned.

TOKYO, May 10th, 1882.

A General Meeting was held at the Chamber of Commerce, Tokyo, on Wednesday, May 10th, 1882, the Rev. J. L. Amerman, Vice-President, in the chair.

The Minutes of the preceding meeting were read and approved. It was announced that the Rev. F. S. Dobbins had been elected a member of the Society.

Dr. Divers handed in a present from Dr. O. Korscheldt, - his paper on the Japanese-Chinese game "Go."

Mr. B. H. Chamberlain read the concluding section of his "Introduction to a Translation of the Ko-ji-ki."

The meeting was then adjourned.

TOKYO, June 21st, 1882.

The Annual Meeting was held at the Chamber of Commerce, Tokyo, on Wednesday, June 21st, 1882, the Rev. J. L. Amerman, Vice-President, in the chair.

The Minutes of the preceding meeting were read and approved.

The Librarian reported the receipt of various presents, a list of which is appended. Thanks were ordered.

The Annual Report of the Council for the Session 1881-2 was read by the Recording Secretary, and was adopted without discussion.

Officers and members of council for the ensuing year were then elected by ballot, with the following result :—

President :—Sir Harry S. Parkes.

Vice-Presidents :— { Dr. Hepburn.
 { Rev. J. L. Amermann.

Corresponding Secy. :— Rev. C. S. Eby.

Recording Secretaries :— { W. D. Cox, Esq.
 { C. H. Dallas, Esq.

Treasurer :—J. M. Dixon, Esq.

Librarian :—Rev. C. T. Blanchet.

Councillors :—B. H. Chamberlain, Esq., Dr. E. Divers,
Y. Duer, Esq., J. A. Ewing, Esq., Dr.
Geerts, I. Hattori, Esq., A. G. S. Hawes,
Esq., T. R. H. McClatchie, Esq., Dr. Mac-
donald, W. J. S. Shand, Esq.

Votes of thanks were passed to the retiring Council, and to the Tokyo Chamber of Commerce for the use of their hall.

Mr. B. H. Chamberlain then read extracts from his Translation of the Ko-ji-ki.

In the absence of the author, Mr. Chamberlain also read a short paper by Mr. E. M. Satow, giving further details concerning the invention of movable metallic types in Korea in the beginning of the 15th century.

The meeting was then adjourned.

PRESENTS.

Das Japanisch-Chinesische Spiel Go ; von O. Korscheldt.

Map of Journey from Kanagawa to Subashiri ; by E. Knipping.

Montanus Gedaenkeverdige Gesandschafften ; from Mr. Satow
Tokyo Daigaku Memoirs of Science Department, Nos. 6, 7, 8.

REPORT OF THE COUNCIL FOR THE SESSION 1881-82

During the past session eight General Meetings of the Society, at which thirteen papers were read, were held in Tokyo. A list of these papers will be found in Appendix A.

The Council are glad to be able to announce an increase in number of members. During the session twelve Resident and two Non-resident Members have been elected ; on the other hand three Resident Members have resigned, and the Council have further to regret the loss by death of two Non-resident Members, Mr. Augustus H. Mounsey, British Minister Resident at Bogota, and Mr. W. B. Bramsen. Two Resident Members who have recently left Japan have, in accordance with their own desire, been placed on the list of Non-resident Members, which now numbers thirty-four.

In consequence of the flourishing condition of the Society's funds, it has been found possible to proceed with the reprinting of Volumes I and II, and Volume III, Part I, which have long since been exhausted. The edition is to consist of 300 copies, and as great care has been taken to eliminate the misprints which were so numerous in the original edition, and to correct other manifest errors, it is believed that the reprint will be acceptable to members and the public in general. The Secretaries of the Society are the responsible editors.

In Appendix B will be found a list of additions made to the library during the past year by donation and purchase.

A list of the exchanges received from learned bodies in different parts of the world is given in Appendix C.

Arrangements were made at the beginning of the past session for holding the General Meetings at the rooms of the Tokyo General Chamber of Commerce, which were generously placed at the Society's disposal by that body, free of all charge beyond the actual cost of fuel and gas.

The following balance-sheet shows the present state of the Society's finances :—

ASIATIC SOCIETY OF JAPAN in account with J. M. DIXON.

Dr.		Cr.	
1881.			
June 28.	To Corresponding Secretary E. M. Satow :	Balance from last year	\$415.99
	For current disbursements	Sale of Transactions per Corresponding Secretary	3.00
Oct. 10.	" R. Meiklejohn & Co.:	do. Kelly & Co.	102.45
	For printing, binding, etc., Vol. IX., pt. 2	do. Corresponding Secretary	21.50
	" Late proprietors 'Japan Mail' :		
	For advertising	do. Truhner & Co.	309.50
Dec. 12.	" Treasurer J. M. Dixon :	do. Lane, Crawford & Co.	44.10
	For current disbursements	Subscriptions :	
1882.		84 Resident Members @ \$5	420.00
Jan. 7.	" R. Meiklejohn & Co.:	26 Non-Resident Members @ \$3	78.00
	For printing, binding, etc., Vol. IX., pt. 3	12 Entrance Fees @ \$5	60.00
May 8.	" Yearly subscription (1882) 'Celestial Empire' :		
June 13.	" Rent of room Dec. to May		
"	" R. Meiklejohn & Co.:		
"	For printing, binding, etc., Vol. X., pt. 1		
"	" Corresponding Secretary E. M. Satow :		
"	For current disbursements		
	" Treasurer J. M. Dixon :		
	For current disbursements		
June 16.	" Balance in hands of Treasurer		
	Total		1454.54

We have examined the above accounts of J. M. Dixon, Esq., and found them correct, with a balance on hand of eight hundred and sixty dollars and seventy cents.

Tokio, June 16th, 1882.

(Signed)

E. ROTHERSAY MILLER,
THOMAS LINDSAY.

APPENDIX A.

LIST OF PAPERS READ DURING THE SESSION 1881-2.

- A Chinese Japanese Vocabulary of the 15th Century, with Notes chiefly on Pronunciation; by Dr. Joseph Edkins.
Notes on Dr. Edkins' Paper; by E. M. Satow.
Kondai and its Spots of Interest; by J. M. Dixon, M. A.
Notes on the History of Printing in Japan; by E. M. Satow.
Stone Tombs at Maiko; by W. G. Aston.
Notes on the Pit Dwellers of Yezo and the Kurile Islands; by J. Milne, F. G. S.
On the Birds of Japan; by T. H. Blakiston and H. Pryer.
Notes on Two Meteorites found in Hizen; by E. Divers, M. D.
Notes on the Ainu: with a Vocabulary; by J. Batchelor.
Introduction to a Translation of the Ko-ji-ki; parts I and II; by Basil Hall Chamberlain.
Note on the Hot Springs of Kusatsu; by E. Divers, M. D.
Translation of the Ko-ji-ki; by Basil Hall Chamberlain.
Supplementary Notes on the Early History of Printing in Korea and Japan; by E. M. Satow.

APPENDIX B.

ADDITIONS TO THE LIBRARY.

- Adaptation of a Prime Meridian, by Sanford Fleming Esq.; from the author.
A Glimpse into the Past, by Dr. Henry Phillips, Jr.; from the author.
Das Japanisch-Chinesische Spiel Go: Von O. Korscheldt.
Map of Journey from Kanagawa to Subashiri, by E. Knipping; from the author.
Memoirs of Dr. Joseph Henry; from the Smithsonian Institution.
Montanus Gedaenkeverdige Gesandtschaffen; from Mr. Satow.
Tokyo Dai Gaku Memoirs of the Scientific Department; Nos. 6, 7, 8.

APPENDIX C.

EXCHANGES.

- Agricultural and Horticultural Society of India; Journal.
American, European and Oriental Literary Record; Trübner,
Nos. 171, 172.
American Geographical Society; Bulletin.
American Oriental Society; Journal.
American Philosophical Society; Proceedings.
Asiatic Society of Bengal; Journal.
" " " Proceedings.
Bataviaasch Genootschap; Catalogues der Ethnologische Af-
deeling van het Museum, 1877.
Bataviaasch Genootschap; Het Maleisch der Molukken door F
S. A. Clercq.
Bataviaasch Genootschap; Notulen.
" " Tijdschrift.
" " Vervandlingen.
" " Verslag van eene Versameling Ma-
leische, Arabisch, Javansche en andlere Handschriften, door
L. W. C. Van Den Berg.
Canadian Antiquary and Numismatic Journal.
Celestial Empire; Shanghai.
China Review; Hongkong.
Chinese Recorder and Missionary Journal; Shanghai.
Chrysanthemum; Yokohama.
Cosmos; di Guido Cora.
Geological Survey of India; Records.
Harvard College Museum of Comparative Zoology; Bulletin.
Imperial Russian Geographical Society; Bulletin.
Japan Weekly Mail; Yokohama.
Mittheilungen des Deutschen Gesellschaft für Natur und Volker-
kunde Ostasiens.
Natural History Society of Montreal; Proceedings.
Oesterreichische Monatsschrift für den Orient.
Revue de L'Extreme Orient.
Roman Urdu Journal.

Royal Asiatic Society, Bombay Branch; Journal.

" " " Ceylon Branch; Journal.

" " " " " Proceedings.

" " " North China Branch ; Journal.

Royal Geographical Society; Proceedings.

Royal Society of Tasmania; Papers, Proceedings and Report.

Sociedad Geografica de Madrid; Boletin.

Société des Etudes Japonaises; Annuaire.

Société de Geographie; Bulletin.

Société des Etudes Japonaises; Annuaire.

Société de Geographie; Bulletin.

" " " Compte Rendu des Séances.

Société Geographia de Lisboa; Boletin.

U. S. A. Signal Service Weather Reports; Daily Bulletin.

LIST OF MEMBERS.*

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Captain Arthur, R. N.
S. Wells Williams, LL. D.
Sir Rutherford Alcock, K. C. B.
Sir Thomas F. Wade, K. C. B.
Professor Geo. E. Day, Yale College, U. S. A.
Professor W. D. Whitney, New Haven, U. S. A.
Hon. Geo. P. Marsh, Rome.
A. W. Franks, British Museum.
Professor J. J. Rein, Marburg, Germany.
Baron A. Nordenskjöld, Stockholm.
Rev. E. W. Syle, D. D.
Rev. Joseph Edkins, D. D.

RESIDENT MEMBERS.

[The Black, Roman, and Italic types indicate residence at **Yokohama**, in Tokyo, and at the *Outports* and in the *Interior*.
Members changing their address are requested to notify the Corresponding Secretary.]

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Beadon, R.	Blanchet, Rev. C. T.

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Davisson, Rev. W.
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 Dixon, J. M.
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 Milne, John.
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Hay, Drummond, Shanghai.
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Wilkinson, H. S.
Wright, Rev. W. B., care of Miss Wright, 54 Claverton Street,
Warwick Square, London.

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A CHINESE AND JAPANESE VOCABULARY OF
THE FIFTEENTH CENTURY, WITH NOTES,
CHIEFLY ON PRONUNCIATION.

BY JOSEPH EDKINS, D.D., PEKING.

[Read November 17, 1881.]

This little work was compiled in the early part of the Ming dynasty, nearly five centuries ago.

Kublai, the Mongol Emperor, had sent an army to conquer Japan and had also subjugated Korea. The consequence was that the Japanese made reprisals in the form of piratical attacks on the Chinese coast during the Ming dynasty.

The book called 日本書 Jī pen chī yū, to which I desire to draw attention, was written at that time. The hundred thousand soldiers of Kublai had all perished with their general and officers, or been made slaves of by the Japanese. The haughty tone and aggressive policy of the Mongols produced pride and a desire to take revenge on the Japanese.

For a century and more the coast of China, north and south, was invaded by the Japanese. The mariner's compass of Europe had been introduced to Japan by the Portuguese and the Chinese imitated it.¹ The Japanese used the European compass in their piratical voyages. The ships of Kublai had the compass in, which

¹ See Journal of the North China Branch of the Royal Asiatic Society, Shanghai, 1877, "Variation of the compass as observed in China in the 8th, 9th, 12th and 17th centuries. By J. Edkins." "Chinese names for boats and boat gear, by the same."

the needle floated on water, the invention of the Chinese. When the Chinese found the European compass on the Japanese junks, they adopted it while keeping their own mode of marking the quarters and intermediate points. This was in the 16th century.

That our vocabulary belongs to this period and not to the Sung dynasty is shewn by the fact that distilled spirits are mentioned in the lists of words. There was no distillation in China till the Yuen dynasty. But it is also plain from the fact that the note at the end of the vocabulary speaks of piracies and the necessary defence of the Chinese coast from Japanese invasion, circumstances which clearly point to the Ming dynasty as the time to which the book belongs, and I assign it to the early part of the 15th century.

The author Sie tsüin belonged to Ting cheu, a city in the province of Chili, a fact which throws no special light on the pronunciation recognized in the book. Although born in North China, the author was in the habit of using southern sounds to no small extent.

There is a mixture of archaic and modern forms in the vocabulary which indicates that the author did not in all respects follow the usage of any one dialect exclusively.

Probably he often followed the steps of his Japanese informant, who, in selecting characters to express the sounds of his language, would be guided by the traditional usage of the educated class in Japan.

If this hypothesis be correct, the more archaic transcriptions are of Japanese origin, while the more modern will have been selected by the Chinese author, guided by the traditional pronunciation of his native province.

The republication of an old work like this is of value, both for the illustration of old Chinese and of old Japanese. Thus *shishi*, "animal food," in Japanese familiar colloquial has been entirely supplanted by *niku*, a word imported from China. Hepburn, however, gives both words, and consequently my Japanese friend may overstate the rarity of the occurrence of this old word in the modern language. Such words as *kara sake*, "distilled wine," *shishi*, "hog," *yagi*, "sheep" or "goat," may be referred to as examples of peculiar usage. For *kara sake*, "pungent wine," the modern Japanese always say *sho chiu*, preferring the Chinese word. The word *buda* for the domestic pig is always employed, and *shishi* is confined to the wild

boar, which is called *Ino shishi* and existed in the country in the mythical age. The common word for goat is now *hitsuji*.

It may be gathered from the vocabulary that four centuries and a half ago *buta* was less used than *shishi*, *hitsuji* than *yagi* and *niku* than *shishi*.

The vocabulary is much older than the Korean and Japanese vocabulary published in 1835 by Medhurst, which does not appear to be more than two centuries old.

The pronunciation in this vocabulary goes back to a time much earlier than that of Rodriguez, the author of a Japanese grammar in the 17th century.

This book is reprinted in the collection known as 說郛 *Shuo Fu*. It is in the supplement and is the 6th work included in the 11th volume. In the same volume are contained pieces upon the pacification of northwestern China, of Yunnan and Cochin China, by the Mings, as also papers upon Korea and a narrative of an embassy to Loochoo of the same period.

The postscript to the Vocabulary has been corrected by comparison with a copy at Tōkiyō, but the rest of the MS. has been printed exactly as it was received from Dr. Edkins, with the addition of numbers for convenience of reference.—EDITORIAL COMMITTEE.

NOTES.

1.—CELESTIAL. *Ten mon rui*.

1. Heaven, *Tento*. *To* is a suffix in common use. Hepburn says it is 道.
2. Moon, *Toku*. Here the use of 朧 for what is now *ten* shews that *ten* changed into *ten* in Japanese since the time of the Chinese author.
4. Star, *Hoshi*. For 洗 read 洗 *si*, "wash."
5. Wind, *Uei*. This word is not known. It may be *urus*, a strong wind. 前 is pronounced *sie* in the Shanghai dialect.
6. Cloud, *Kumo*. 岡 for 岡.
7. Rain, *Ame*. The Chinese author called 埃 *a*, as now in the Shanghai dialect.
9. Snow, *Yuki kifuru* for *Yuki furu*, "snow falls."
10. Frost, *Simo*, 靡 *p'i* for 靡 *sie*.
11. Falling of rain, *Ame furu*. 岡 for 附.

2.—TIME.

12. Early, *Hoyo*. Either the Japanese then called it *Fa-yo* or the Chinese author pronounced *h* for *f*, as now in Fukien and near Shanghai.

15. Evening, *Yukata*. 徹 *sa* for 徹. 田 is *ta*. Perhaps the Japanese informant wrote this.

16. Bright, *Akasi*. The Chinese formerly pronounced 介 *ku* and 永 *si*.

18. Cold, 冷 *Samui* or *Sabui*, country dialect *Sabi*. In Tōkiyō *Samui*.

19. Warm, 暖 a mistake for 找, *Atsui*; 暖 *to*. The Japanese has changed *tu* to *tsu*.

20. To-day. The modern Japanese is *Kou-nichi*. The Japanese one thousand years ago said *kio*, and it is now common. This vocabulary states that they also said *ku kio*, and in doing so imitated the sound of cock-crowing.

21. To-morrow, *Assu* or *Assu*. 達 for 達 *Sin*.

22. Day after to-morrow, *Assatte*. The Chinese author pronounced 殿 *sat*.

23. Yesterday, *Kino*. The old sound of 儼 *Kei* was *Ke't*. That of 奴 *nu* was *no*.

3.—EARTH.

29. The second word is *Tu chi* 虎智 for *tsu chi*, "earth."

30. Mountains, *Yama*. 賈 *mai* is *ma* at Shanghai.

31. Water, 明東 *Ming tung* to be pronounced without the final *ng*. Thus *mi tu* for the modern Japanese *midzu*.

33. Stone, 依水 *Ihi* or *Iahiko*. 木 for 水 *shui*, "water." Properly "small stones."

4.—DIRECTION.

39. South, *Minami*. 來 for 来 *mi*.

40. West, 義 *Yi*, anciently pronounced *ni*, as now at Shanghai.

43. Behind, *Usiro*. 利 *li* is to be pronounced *lo* as above 帝 *to*.

5.—PRECIOUS THINGS.

44. Gold, *ko-gane*; 措 for 措 *ka*.

46. Pearl, *Tama*, 他 賈; *ma* for *mai*.

47. money, *Zeni*, 前 to be read *ze*.

48. Brass, *Sin-chiu*, 中 for 申 *Sin*, 左 for 右 *Yu*.

49. Copper, *Akagane*; 鶯 *ying*, old sound, *ang*. The final *ng* is dropped; 更 *keng*, *ching*. Old sound *kang*. Shanghai dialect, *kang*.

6.—CLASSES OF MANKIND.

52. Emperor 大和 *Dairi*. This is 內 *nei*, 裏 *li*, "that which is within." *N* is pronounced as *d*. This is a common peculiarity in Japanese pronunciation, and must have existed when this book was composed. The other sentence 天玉家裏 *T'en wang kin li*, "interior of the emperor's house," is explanatory of 內裏.

348 厚 按卒水

349 薄 温卒水

350 歪貨 不高歪賴水

351 不是 松田乃係
352 破 羊鉞里里

353 要緊 馬多合子

354 緩 漫大漫大

355 無用 設計

356 多有 何何水

357 未 慢大

358 香 千牌水

359 臭 骨齒水

士君子非先王之法言不敢言而方言固不足煩唇齒然
言者心之聲得其言或可以察其心之誠與僞故特寄其
常所接談字彷彿音響而分繫之似以資衡邊將士之聽
聞亦防禦之一端也初無義理觀者不必字爲之釋

數目類

317 一丟丟多子
丟徵咀多

318 一箇个刺

319 二扶達子
去咀多

320 三密子
條咀多

321 四搖搖做
學子

322 五意子
難難多

323 六後子

324 七乃乃子

325 八妖子

326 九个个乃子

327 十多

328 十一

329 五十大

330 百法古

331 千借
一貫

332 萬

通用類

333 有挨路
何路

334 無乃

335 好高高的
姚鎖廬

336 極好明

337 不好由無奈

338 大加小思姑
奈何計

339 小發蒔

340 多快都
河河水

341 少疎古乃水

342 遠多俟

343 近
的个

344 瘦牙十大

345 短迷加

346 細相快大

347 朽骨蒔路

287 米

科媚科媚

288 油

挨蒲賴

292 羹

水路

293 荳

磨米

289 大麥

烏蒙崎

290 小麥

柯蒙崎

291 穀

倭米

294 肉

恕恕

295 笋乾

太吉
糯古

296 醬瓜

可羅
米糯

花木類

297 杉

松計

298 檜

去那鷄

299 松

埋止

300 梅子

面婆水

301 芥

忍辣水

302 菜

奈

303 瓜

烏理

304 麻

莫八骨水

305 茄子

乃沈皮

鳥獸類

306 牛

胡水

307 狗

意奴

308 猪

豕豕

309 鷄

抓泥掇地
泥環多禮

310 鵝

解

311 馬

烏馬

312 魚

遊河

313 蟹

措泥

314 蟲

失辣水

315 羊

羊其

316 鼠

眠助米

255 蓆 不奴

256 盤 何水鷄

257 銀硃 失祿挨楷水

258 漆 烏論水

259 筋 法水

260 香 宣哥

261 沉香 沉哥

262 麝香 射哥

263 木香 木哥

264 酒瓶 參鷄楷皮

265 碗 倭吉貼彎

266 梯 課水飛計

衣服類

267 衣服 乞麻

268 靴 骨都

269 鞋 水托里失其里

270 箬帽 搖婆侄

271 錦 歪帶

272 氈衫 迷奴

273 手巾 達昂个

274 綿布 木綿

275 夏布 奴奴綿

276 被 伏思麻

飲食類

277 茶 鮮素

278 酒 晒箕

279 白酒 門東晒箕

280 燒酒 隔辣晒箕

281 老酒 福祿晒箕

282 飯 蜜黍

283 飲酒 晒加乃

284 吃飯 蜜黍羅俚

285 鹽 失阿收阿

286 醬 彌沙

218 肚發賴

219 指尤皮

220 爪卒腿

221 齒法

器用類

222 小刀

曆个乃
空客打乃

223 中刀

歪計
柴需

224 大刀

潤中撻
打祭

225 刀柄

脫介俚

226 甲

大買路
227 弓

油米

228 盒子

剛白哥

229 磨刀石

依水

230 砂石

楷路
依水

231 硯

孫助俚
尊力子

232 紙

楷袂
加迷

233 厚紙

沃速水

234 薄紙

沃蠻子

235 筆

粉地

236 墨

疎煤

237 扇

黃旗

238 泥金扇

空楷泥
黃旗

239 鑰匙

坑其

240 泥銅扇

法古
黃旗

241 鎖

哥利
素

242 船

浮泥

243 鏟

雞皮

244 針

快利
法利

245 等子

發介俚
246 簪

花鷄

247 小箱

法哥

248 硯箱

孫助利
法哥

249 鋸

掣剛繫利

250 酒盞

晒加
藤計

251 碟

晒賴
沙賴

252 傘

隔落隔晒

253 鏡

坑苦彌

254 枕

麻骨賴
埋骨賴

181 害天

182 醉邀帶

183 不曉得措頓路不失打

184 哭乃古

185 打胡子

186 換皆賀

187 叫人多奴

188 怪發賴旦堅故

189 死身大

190 喚加右

191 唉歪羅

192 肚饑勳大路水

193 還了諧也數

194 慢慢的買得

195 起身的倭達的援

196 腫刺大

197 請人家那

198 不賣烏魯賣加

199 恁麼賣難在

200 活吉打

201 輸埋計打利

202 有情亞姊吉乃

203 無情亞姊吉乃水

204 傷寒鷄骨

205 多少一故賴个

206 無工夫一孫解水

207 寫字加計

身體類

208 耳眉眉

209 口骨土

210 鼻發奈

211 眉賣

212 手鉄

213 足挨身

214 心个个路

215 頭客成賴

216 鬚薰計

217 髮楷迷夾迷

142 快來發下何耶俚

143 送學我南皮

144 愛惜遙路扛蒲

145 怕倭疎路路

146 出去一計

147 久不見倭非水何面凸辣水

148 前行殺鷄倭

149 行挨龍閣

150 喜一撥水兆羅打步

151 說話未納忽打俚

152 怠慢難利骨多罵山奴

153 愧番助加水水

154 飲那慕

155 吃何賣利

156 獨樂哥賣

157 安排蘇路

158 不來未旦廬賣矢

159 快去法古計

160 走法古

161 借扛路各夾

162 添所有路路

163 打人生亞達達个

164 唱嘔天

165 痛一頓水

166 教何水尤路

167 買賣烏禮加

168 不吃禁哥

169 多吃酒何賢鼻旦

170 賣鳥路無六

171 吃酒麻黑晒鷄

172 莫怪哥面乃禮

173 老實說話買多溢多

174 遊亞孫步

175 那里去陀姑移姑

176 買加和

177 行路的益磨滅

178 曉得个个里打夫

179 多多吃了前行哥

180 殺其奴瞎咀耶

110 好淫 梭羅

111 年紀 一故都

112 麻子 莫人骨水

113 村 孫

114 拐 利水非討

115 賊 陸宿人

人事類

116 要 坡水水

117 不要 依也

118 立 達子

119 等待 埋祖

120 烏 羊達路

121 拿來 未低吉反俚
禾得哥已

122 拿去 未底於古

123 亂說 思量骨多
莫話介反俚

124 相擾 括計括盆

125 看 覓見迷路

126 不送 阿解邵賣

127 嬉 挨孫蒲

128 坐 移路阿將接

129 病 羊埋依子

130 揖 科眉乃可
民奈禮

131 罵 寬彼計乃俚
諸鸞毆皮

132 詈 烏羊埋水
烏爺蠻計

133 𡇗 因彼計

134 睡 蜜路

135 去 漫陀羅
獼狸旦多

136 去 何故伊虜
何耶路

137 不在 論速持陳

138 來 何耶俚
吉大

139 便來 羊伴地何爺俚
慢陀的姑

140 便去 蜜路

141 回來 慢慢的
介俚

69 孫阿奚
胡來

70 丈人子多

71 丈母子多謬

72 叔何治
王前老官

73 丈夫壽山

74 婦人倭家倒

75 男子何奈
公姑

76 老秃古要个

77 後生倭家

78 孩歪鼻

79 親眷新雷

80 朋友道門大聖
滿門大帝

81 姐夫不哥迷

82 女婿米哥

83 僕三字郎

84 小厮歪

85 和尚才老
烏索

86 老實人埋骨

87 艱難人胡奈故人
門闕人

88 強盜六宿
鼻隨

89 獨眼人密蛟
關鴻

90 瞎子眉骨辣

91 倆撫哥
梭里

92 我何埋
阿奴利

93 誰人答梭

94 徒弟加食難

95 財主

96 生得好眉眉月失
眉眉姚水

97 外甥萌哥

98 長子難解水

99 媳婦嫌妙報

100 長吊

101 年少華蓋

102 主人床

103 生得醜魯歪
失

104 聰明力哥

105 貴他介水

106 賤那碎水

107 富烏多姑

108 貧腮東旦

109 乞丐寬需計

43 後吾失利

珍寶類

44 金空措泥

45 銀失祿楷泥

46 珠他賣

47 錢前移或義

48 黃銅中若左

49 紅銅鶯更楷尼

50 水銀明東楷尼

51 好銅錢

人物類

52 皇帝大利天王家里

53 官大米鳥野雞

54 百姓別

55 大官大大鳥野雞

56 公翁知

57 婆猶蒲翁妃

58 父阿爺

59 母發發

60 兄挨尼

61 嫂阿尼尤尼

62 弟阿多多

63 妹亞尼多一沒多

64 姊亞尼

65 孀完多

66 子莫宿哥

67 姪何義

68 女莫宿眼

16 明 挨介水

17 暗 骨辣水

18 冷 三亭水

19 煖 族掇水

20 今日 詐以呼雞聲
介喬

21 明日 挨逮
亞失日

22 後日 亞撒
23 昨日 奴傑

24 前日 阿多
堆

25 日暮 非故
路路

26 今日來 阿
耶

27 明日來 挨戊
打俚

28 後日來 挨殺核
阿耶俚

地理類

29 地 大樣
禿智

30 山 羊賣
耶賣

31 水 明東

32 海 烏彌

33 石 水
在木古

34 沙 何吉
大水

35 火 非

36 鄉 羊
俚

37 江 打各計

方向類

38 東 熏加

39 南 迷南來

40 西 義西

41 北

42 前 日皆門
利婆

日本寄語

定州薛俊

寄即譯也西北曰譯東南曰寄

天文類

1 天

天帝

2 日

虛路

3 月

禿計

4 星

付泥

5 風

有朱加前

6 雲

朽岡

7 雨

挨迷

8 霧

吉利

9 雪

計伏六攸計

10 霜

名未辟滿

11 落雨

挨迷阿魯

時令類

12 早

來運接接發耀

13 夜

搖落

14 午

非路

15 晚

搖撒田瓦

日本寄語

53. Officer, 大米 is Daimiō. The other name is Oyake. The vowels o, a, e, stood in the old Chinese pronunciation for the modern u, e, i. Oyake means "public," "official."

58. Father, near relative, Oya, Oyaji. Title used for father, "the near one." Four things are to be feared, earthquakes, fires, thunder and oyaji.

61. Wife of elder brother is called Ani-yome; 尼 for 来 me.

62. Younger brother, Ototo.

63. Younger sister, Imoto. The Chinese 妹 mei is here concealed from view by the prefix i, and the suffix to.

64. Elder sister, Ane. The vocabulary is defective in not distinguishing Ani, "elder brother," from Ane, "elder sister."

66. Son, Ko. Musko is "eldest son." In using 莫宿哥 for this sound, the final k of the old Chinese pronunciation of the first two of these characters is neglected. This renders it probable that the author here used a northern dialect in a recent dynasty.

67. Nephew, Ol. H is omitted in 何 as in the Shanghai dialect.

68. Daughter, Musume. Here 眼 is translated into the Japanese me and is to be so read.

69. Grandson, Mago. 胡 for 廊, 来 for 哥.

70. Wife's father, Shiu-to. 子 for 十.

71. Wife's mother, Shiu-to-me. 子 for 十.

72. Uncle (father's younger brother), Oji. Probably 何 for 阿.

73. Husband, Otto. Is 壽山 meant for jiu-sama, "aged man"?

74. Women, Onago. Man, Otoko. The Japanese renderings are transposed. Reversing them we read "woman," onako-go; "man," otoko.

76. Old, Tashiyori. 古 for 昔, 个 for 科.

77. Young, Waka. 林家 Wakai. Old Chinese omits medial "i" in Chia, "house," and says ka, as in Shanghai.

78. Infant boy, Akumbo.

80. Friends, Tomodachi. 道 is here to though sometimes do. 門 Men drops the final n. 聖 probably for 智 chi. The second rendering my Japanese friend cannot explain. But 帝 is probably for the modern Japanese chi. The old plural would be dachi.

82. Daughter's husband, Moko. 来 perhaps for 莫.

83. Servant, Samuke. Since 三 sam is used it may be inferred that the Japanese final n was m in the time of this author. Perhaps 即 for 計.

85. Buddhist priest, Orio. 和 in Shanghai u.

86. Honest man. Makoto, Honest. 埋 in Shanghai is called mo.

88. Robbers, Dorobo. 羅 ruy for 情 to. To, the first syllable; 六 ro the 2nd; 鼻 bo the 3rd.

91. You, Sabamoto. The characters are transposed. 薩 bu for 薩 am, old sound mo. 墨 is very indistinct in my printed copy of the book. It is perhaps 土 or 多 to.

92. I, *ore*, self, *onore*, self. 何 理 僅 is perhaps *warera*, we.
93. Who, *Tazo*. *Zo* for *so* by the Japanese tendency to change surd to sonant in the second initial of expressions consisting of two syllables or words. This tendency has perhaps originated since the time of this author.
94. Disciple, *Deshi*. The pupil calls his teacher *kashira*.
97. Nephew (son of sister), *Oi*. The form given is intended perhaps for *mei*, "grand nephew." The form *me ko* is not now much used. Hepburn gives under *mei*, "niece" for "grand nephew." My Japanese friend finds fault with Hepburn also for limiting the use of *oi* to "nephew." It also means "niece."
98. Eldest son. The vocabulary, instead of *segare*, *serie* or *musko*, wrongly gives *nagushi*, "long" for eldest son.
99. Wife. The form given is probably for *kamizem*. But the character *pau* cannot be explained unless it be 散 *san*.
100. Elder, *chio*. Since 兄 *tiao* is used, the transition of *ti* to *chi* had not then taken place.
101. Young, *Wakai*. Initial *h* is omitted in southern Chinese.
102. Lord, *Danna*. The Chinese given may perhaps be read 答 晏 孖. It is indistinct in my copy.
103. Ugly in appearance, *Warashi*. Transpose the first and second words. The use of 矢 shows that *ai* in Japanese was called *shi*.
104. Intelligent, *Rika*. The *k* of 力 is dropped.
106. Mean, poor, *Iyusi*. The Chinese perhaps should read 義 羊 水 or it may be 烏 碎 水 *madusi*, poor.
107. Rich, *Yataka*.
109. Beggar, *Kojiki*.
110. *Sora*, Licentious. The form given is probably for 段 羅 *via-ran*, "licentiousness."
111. Age, *Tsui*, "year." The vocabulary gives *Ikutsu*, "How old are you?" The Japanese sound of the time would be *ikutsu*.
112. A man with a pockmarked face, *Sibu*, *Abata*, *Janko*. The word *Murakoshi* means "broom corn."
113. Village, *Sung*. The Kan on of 村 is here used.
114. Kidnap, *Nasubito*. *Ri* for *nu*. The agent for the action.
115. Thief, *Nasubito*. Here *bito*, "man," is given in Chinese.

7.—HUMAN ACTIONS.

117. Not to want, *Iya*. *Yei* is in southern China called *ya*.
118. Stand, *Tatau*.
119. Wait, *Matsu*.
121. Bring, *Motte kitaru*. 反 for 歹 *tai*, formerly called *ta*. 来 was formerly *mi*, 低 was *ta*. The second form is *Motte koi*.
122. Take away, *Motte yuku*.

123. Speaking irregularly, *Sirio-goto Monogatari*, "Things thought of he talks about." In Chinese, *laca* in *Wan-shuo* takes a bad sense, which disappears in the Japanese translation.

125. See, *Miru*.

126. I excuse myself from accompanying you. *Fu-sung, Okurimasen*. The Japanese translate in this way because the word *sung* in Chinese also means "to give." The Japanese *okuru* is "to give." They in addition give to it the sense "accompany." This faulty notion of the translator's duty has originated a mass of confusion in the Japanese language. Transpose the second and third characters.

127. Amuse oneself, *Asobu*. *Pu*, the third character, is *bu* in Shanghai.

128. Sit, *O-shosa* may mean *Suwara*, or *Omuwari*. The latter means "please sit down." *I, iru*, to sit, dwell.

129. Sickness, *Yamai*, 痘 *mai*. Read *ma*, the southern sound.

130. To make a bow with the hands, *Komanoku*. This is a Japanese native term for a Chinese custom and its etymology is not apparent.

131. To revile, *Nonoshiru*. Read 變虛 for the last two characters.

133. Snore, *Ibiki*. Yin for *I*.

134. Sleep, *Nemuru*. *Ne* is omitted through some accident.

135. Go away, *Okayuri, Okuiri*, for *Kayeri*, the initial being honorific. The other form should represent *suru*, but it is confused. For 去 read 歸 in the second instance.

137. Not at home, not here, *Rasu*. The final *n* in *han* is neglected.

138. Come. For the sound of 來 read 計大.

142. Come quickly, *Haya, hayetoko*. The Chinese *fa*, "law," is probably to be read 通 *ei*.

143. Conduct to school. *Manabi*, learn. There is nothing for "conduct." *Ma* is supplied. *Manabi no iye ni okuri*.

144. To be pleased with, love, *Yorokobi, ba*.

145. Fear, *Osoruru*.

146. Go out, *Ileyuki*.

148. Go before. *Osaki*. *O* is honorific. The words are transposed. Please advance, equivalent of the Chinese 請.

149. Walk, *Aruku*.

151. Speak, talk, *Monogatari*. 末 is to be read *mi*, but here it seems to be *mo*.

153. To be ashamed, *Hadzubashi-shi*. For 加 perhaps 介.

154. Drink, *Nomu*. *Na* is in southern dialects *no*.

156. Joyful by oneself alone. *Koma*, a spinning top.

159. Go quickly, *Haya yuki*. 古 for 右 *yu*.

161. Borrow, *Karu*. Perhaps *k'ia* in the second form should be read 失 *shi*.

162. Add, *Soyuru*. The *ru* is not doubled in modern Japanese.

164. Sing, *Uta*. 天 to be read 大 *ta*.

165. Pain, *Ita*.
166. Instruct, *Oiyuru*. The *h* in 何 to be omitted as at Shanghai.
167. Buying and selling, *Urikai*. *Uri*, "sell," *Kabi*, "buy." The *h* is silent, having been lost before the date of this vocabulary.
170. Sell, *Uru*. Two forms of one word.
174. Saunter abroad, *Asabu*.
175. Where are you going? *Doko iku*. Modern Japanese has *Yuku*. In Tokiyō *iku* is heard.
176. Buy, *Kawa*, i.e., *Kafu*. *H* is dropped in southern Chinese.
180. Kill, *Kiru*. *Nu* for *ru*.
182. Intoxicated, *Yotta*. 帶 *tei* is *to* at Shanghai.
183. I do not understand, or know, *Satoru masen*. The Chinese translator has before him some old negative other than *masen* and expresses it by 不失打. My Japanese friend suggests 應先打 *masenda*.
185. Weep, *Nuku*.
185. Beat, *Utsu*. *H* omitted in south-eastern China in the sonant series.
186. Exchange, *Kayu*, *kaye*. *H* omitted in south-eastern China.
187. To call persons, *Tanomu*. Old sound of 多 is *ta*.
188. Be surprised at, *Haratachigo*, "to be 'angry.'" *Kien*, "strong," is perhaps for 智 *chi*. The Chinese should be rather rendered by *ayashi*.
189. Die, *Sinda*. The past of *sina*.
190. Laugh, *Waro*. *Wa* is the old sound of *wai*.
192. Hungry, *Hidarushi*.
193. Repaid, Returned, *Kayasu*.
194. Go slowly, Wait a little, *Mate Mate*. 買 is *ma* at Shanghai.
195. Start on a journey, *Okuchi*. 的 has become *chi* since the time of this vocabulary.
196. Swell, *Haretu*. *La* perhaps for 調 *ja*.
197. Invite persons, *Hito wo hoi* (*hi*). The Chinese author, not understanding the transpositions of words necessary in Japanese, has placed the words in the Chinese order.
198. Not to sell. *Urumai*. *Mai* is here a negative and does not need in modern Japanese a suffix *ka*.
199. How do you sell it? *Do nani uruno ka?* But the suffix *zei* is not interrogative and seems to require some such expression as *korede urusaei*, "sell it me for this amount." The Chinese is an example of old mandarin such as is found in Chuh's writings. It may mean "it is sold in this way." Kanghi's dictionary favors this meaning.
200. Living, *Rita*. *I* is omitted.
201. Vanquished, *Maketa*, *Maketari*.
202. Having kindness, *Ajikina*. But this is not known to Hepburn or to my Japanese friend except in the form *ajikinas*, "fierce," which here

follows. Without kindness in his treatment of men, *ajikinas*. This Japanese term is old and means either "without kindness" or "without happiness." Hepburn only mentions the last. The Tōkiyō phrase is *nanakina*, "without kindness," and its opposite *nanake-bukai*.

204. 傷寒, Severe cold with general discomfort and pain. *Kaga*, "wound." The Japanese has not understood the meaning of the Chinese phrase *shang han* and has translated only *shang*, the first word.

205. How many? *Ikura bai*.

206. No time, *Isogashii*, "busy." *Saa* is read so. The Chinese author called 解 *ku* as now at Shanghai.

207. Write, *Kake*.

8.—THE BODY. *Shin tai rui*.

209. Mouth, *Kuchi*. Singularly, the vocabulary gives *kuta*. Perhaps 土 for 地.

210. Nose, *Hana*. F for h. The Chinese is f or p. One of these letters must have been used by the Japanese in the time of this book. *Nai* was formerly na in Chinese.

211. Eyebrow, *Mayu*, *Mai*.

212. Hand, *Te*. Iron is now called *t'ie*. It was then probably *t'e*.

213. Foot, *Ashi*. The n in *ashen* is neglected.

215. Head, *Kashira*. The old sonant final of 成 *ch'eng* was j. It was called *ging*.

216. Beard, *Hige*.

217. Hair, *Kami*.

218. Belly, *Hara*.

219. Finger, *Yubi*. The old initial of 皮 *p'i* was b.

220. Finger nails, *Tsume*. The change of *tu* to *tsu* in Japanese had already begun in the time of this book.

221. Teeth, *Ha*. Then called *fa* or *pa*.

9.—UTENSILS. *Ki yo rui*.

222. Small knife, Knife, *Kogatana*. The use of the aspirate by the Japanese was as irregular in the time of this book as it is now. Witness the use of 空 *k'ang* "empty," 客 *k'e*, "guest," 打, 割, etc., here.

223. Middle-sized knife, *Wakizashi*. Short sword worn in the belt. *Ch'ai*, "fuel," is so at Shanghai.

224. Sword, *Tachi*.

227. Bow, *Yumi*.

228. Small chest or coffer, *Ko bako*. The Japanese used b in the pronunciation of this word formerly as now.

229. Grindstone, Hone, *Ishi*. The Japanese means stone only.

230. Sandstone, Pumice stone, *Karo ishi*. Light stone.

231. Inkstone, *Sudzuri*, from *suri*, "to rub," which is also *dsuri*.

232. Paper, *Kami*. At Shanghai *kia* and *kiai* are both called *ka*.

233. Thick paper, *Atsugami*. The Japanese apparently omitted 紙. He mentions only the word "thick," *atsushi*. But *shi* may represent 紙.
234. Thin paper, *Usugami*. Meant probably for 鶯 *ai* in *tsai*, "heron." The Japanese also say *unyoshi* for this paper.
235. Pencil, *Fude*. *Fude* is also used for pencil in old Japanese.
236. Ink, *Sumi*.
237. Fan, *Ogi*. *Hwang*, "yellow," is *wang* in southern Chinese. *Afu* was shortened into long *o* in the time of this book.
238. Fans sprinkled with imitated gold dust, *Kogane ogi*. *Ch'i*, "flag," in old Chinese is *ai*.
239. Key, *Kagi*. *Ch'i*, "he," "that," is *gi* in old Chinese.
240. Copper sanded fans, *Haku ogi*, fans ornamented with gold or silver leaf. 葉 *haku*, "leaf." The objects named must be different.
241. Lock, *Kusuri*. *Ri so* for *suri*. *So* is not now known.
242. Boat, ship, *Fune*. *Ni* for *ne*.
243. Stewing pan, *Nabe*. Old Chinese has *b* for *p'* in the Hia-p'ing tone.
244. Needle, *Hari*. The Japanese sound has changed since the time of this book from *p* or *f* to *h*.
245. Scales, *Hakari*, to estimate, scales, steelyard.
246. Broom, *Hooki*. In this instance *ho* was heard by the Chinese learner and not *fo* or *po*. Hence it was a time of transition for the aspirate before *a*.
247. Box, *Hako*. Here *fo* or *po* was heard.
248. Inkstone box, *Sunari bako* or *hako*.
249. Saw, *Nohogiri*. The old sound of *hi*, "to tie," the word for the third syllable was *ki*. Old sound of *na*, "bring" was *no*.
250. Wine cup, *Sakaduki*. This was then called *Sakatoki* by the Japanese informant.
251. Small plate, *Sara*. *Lai*, old sound, *la*; *skai*, old sound *sha*.
252. Umbrella, *Karakasa*. *Kasa* was then heard, but *gasa* is now common. Here *kara* means Chinese, *kasa* is "cover," "lid" "broad hat." *Ke* is *kak* at Shanghai. The final is neglected as usual in this book.
253. Mirror, *Kagami*. In Tōkiyō they say *kangami*.
254. Pillow, *Makura*. *Mai* is *ma* in old Chinese.
255. Varnish, *Urushi*.
256. Chopsticks, *Hushi*.
257. Incense sticks, *Sen ko*.
258. Aloe wood, *Jin ko*.
259. Musk, *Jinko*.
260. Patchwork, *Mokko*.

10.—CLOTHING. *I fuku rui*.

267. Clothing, *Kimono*.
268. Shoes, *Kutsu*. *Tu* has since become *tsu*.

271. Cotton, *Wabi*. 錦 *kin*, embroidery, *nishiki*, is given for 綿.

273. Handkerchief, *Te no gui*. The Japanese word given is not now known, but may be meant for Tenggwi or *Te no gui* said quickly.

274. Cotton cloth. *Momen*. In China cotton attached to the bud and husk is known as *mu mien*. Cotton came into China about the 4th century from Central Asia by way of Kansu. From China it went to Japan with paper and umbrellas, which also were in use in China about the 4th century. *Ma* is tree. *Mien* is "floss," "velvet," "silk," from their softness. The Japanese *momen* has no obvious explanation, and is borrowed from the Chinese with the sense "cotton" as if it were 棉花.*

275. Grass cloth, *Nano*. The form here given, *nunamen*, is unknown.

276. Coverlid, *Fusuma*. Now called *Yogi*, *yagu*.

11.—FOOD. *Yin-zoku-rui*

277. Tea, *Ch'a*. The phrase *sensu* is perhaps for 煎茶 boiled tea, which the Chinese author did not understand. The Chinese say *mai ch'a-ye*, "buy tea leaves." The Japanese never.

278. Brewed rice wine, *Sake*.

279. White rice wine, *Shiro sake*. Made in Japan from glutinous rice, and drunk on 3rd of 3rd month. Made in China also from glutinous rice, and is chiefly used to make curds (*lau*) as a cool delicacy in summer. The phrase *motomake* does not suit the Chinese meaning and rather signifies "old wine," *lau tsien* below.

280. Distilled wine, Spirits, *Karai sake*. "Pungent wine." The Japanese usually call it *Sho-tsui*, preferring the Chinese name which Hepburn gives with a wrong character. The Japanese distil from brewed *sake*. The Chinese distil from millet direct. They began to distil in the Mongol dynasty.

281. Old wine, *Furu sake*. Old wine brewed from rice. *Furu*, "old."

282. Cooked rice, *Meshi*.

283. Drink wine, *Sake nomi*.

284. Eat rice, *Meshi ku*. The phrase *meshi-rori* is inexplicable.

285. Salt, *Shiro*.

286. Soy, *Miso*. In Shanghai 泔 is *so*.

287. Rice as sold in shops, *Kome*. The form *kome kome* of the vocabulary is not now used.

288. Oil, *Abura*.

289. Barley, *Oomugi*, "great wheat."

290. Wheat, *Ko mugi*, "small wheat." All Chinese words with irregular endings, such as *mugi*, "wheat," *mai*, "money," *kane*, "metal," were established as native names in Japan long before the introduction of Chinese education.

* Perhaps formerly cotton was called by the Chinese *Ma mien* in colloquial dialects and crept over to Japan very early under this name.

291. Grain with the hull on, *Mou*. The phrase *oui* is now unknown. The grain before shelling is called *inc*.

292. Soup, *Shiru*. The loss of final *p* in the native Japanese word, corresponding to the Chinese *p* in 汁 *shifu*, *shiu* may be here suspected.

293. Beans, *Mum*. In old Chinese *mo* is *ma* and *mi*, *me*.

294. Flesh, *Shishi*. Old Japanese not now used. *Niku* is now usual. For the Chinese 豕 *Jio* is the real sound.

295. Dried bamboo sprouts, *Take nabo*.

296. Melon pickled in soy, *Miso dake no uri*. The form *karamono* here used is applied to pickled radishes, greens, etc. *Kara* or *karai* is pungent.

12.—FLOWERS AND TREES. *Kanaku rui*.

297. Cedar, *Sugi*. *Cryptomeria japonica*.

298. A peculiar pine. *Retinispora obtusa*, *Hino ki*, the fire tree. The thought is suggestive that the tree is so named because it is used in the manufacture of matches. For 去 read 去 *ki*.

299. The common pine, *Sung*, i.e., "the high tree." *Matsu*.

300. Plums, *Ume-boshi*, "Dried plums." Hepburn gives 干梅. This is probably the Chinese 烏梅 "black plums," the name in shops for dried plums. *Hoshi*, "dry." The Chinese author spoke of plums merely. But a may be mere reduplication.

301. Mustard, *Karashi*. The modern *k'ia* would be ancient *ka*.

302. Cabbage, *Na*. The Mongol word for cabbage is *nagon*. The Japanese has dropped final *g*.

303. Melon, *Uri*.

304. Hemp, *Am*. The word *Marakoshi* given in the vocabulary is a mistake. It means "broom corn."—Hepburn. "Indian corn" says my Japanese friend.

305. Egg-plant, *Natubi*. The name at Shanghai is *Lok-su* 落蘇. This is in Kanghi, but is not known at Peking. See in Kanghi under 茄.

13.—BIRDS AND BEASTS. *Chio-jiu-rui*.

306. Cow, *Ushi*. 胡, *H* is omitted in Shanghai and southern Chinese generally in pronouncing this word.

307. Dog, *Iau*.

308. Pig, *Shishi*. This name is used in Japan for the wild animal. The tame is *buto*. The Korean is *tot*.

309. Fowl, *Nimatori*. *H* omitted in *huan* 環.

310. Goose, *Ga*. Book name. *Gachio*, colloquial do.

311. Horse, *Uma*. *U* is a Japanese prefix.

312. Fish, *Ura*. *Yeu* *n* in old Chinese *n*. *H* omitted in 河 in old Chinese.

313. Crab, *Kani*.

314. Louse, *Sirami*.

315. Goat, *Yagi*. Old word for goat. *Hitsuji* is now more common.

316. Rat, *Nodzumi*. The syllable *no* seems to have been heard *me*.

14.—NUMBERS. *Su moku rui*.

317. One, *Hitotsu*. The Japanese said *ichi*. This was written by *fei*, "abandon," "throw away." The other form *hibitata* is inexplicable.

318. A package, *Kaori*, *Kori*. "A package."

319. Two, *Futatsu*.

320. Three, *Mitsu*.

321. Four, *Yotsu*. In Shanghai 學 *hio* is *yah*.

322. Five, *Itsutsu*.

323. Six, *Mutsu*. Read 没 for 後.

324. Seven, *Nanatsu*.

325. Eight, *Yatsu*.

326. Nine, *Kokonotsu*.

327. Ten, *To*.

330. Hundred, *Haku*. *Haku* means "white" 白. There is an error here.

331. Thousand, *Yū kwang*, "A string of 1000." This is used for a thousand (*tsū*, "borrow") says the vocabulary. N.B.—There are words given for one, two, three and five in this vocabulary which are not now known. They read *himitatsu*, *hitatsu*, *mutatsu*, *nanatsu*.

15.—COMMON PHRASES. *Tsu yo rui*.

333. There are, there is, *Aru*, *Oru*. The last of these is to "reside at a place." The first is "have." The last should not have been given.

334. There is none, *Nai*. Same as *Arinansen*.

335. Good, *Yoroi*. Transpose the 2nd and 3rd.

337. Not good, *You nai*. This is in common use for *Yoku nai*.

338. Great, *Ooki*. For *nai* read 偉.

340. Many, *Ooi*. Aspirate drooped.

341. Few, *Sukunasi*.

342. Distant, *Tooi*.

343. Near, *Chikuni*. *Chi* was called *ti* by the Japanese instructor.

344. Thin in flesh, *Yaseta*. From *yatsu*, to be emaciated.

345. Short, *Mijikai*. The form *mika* is unknown.

347. Rotten, *Kusaru*. To be putrid.

248. Thick, *Atsui*. Should be written 俵.

349. Thin, *Usui*. The character 卒 for the Japanese sound *su* must have been selected by the Japanese. If it had been selected by the Chinese compiler of the vocabulary he would have written 蘇 or 絲.

350. Bad goods, *Warusi*. The form *warusi* is unknown. No such form as *faka* is known.

351. Wrong, *Sode nashi*.

353. Broken, *Yaburi*.

354. Slow, *Mada mada*.

255. Useless, *Yoke, yokoda*.

357. Not yet, *Mada*.

358. Fragrant, *Kobashii*. Probably *bashii* is from 味 *bi*, *mi*, *wci*, taste, smell.

359. Bad smell, *Kusasi*.

NOTES ON DR. EDKINS' PAPER
 "A CHINESE-JAPANESE VOCABULARY OF THE
 FIFTEENTH CENTURY."

BY ERNEST SATOW.

[Read November, 17, 1881.]

In forwarding to me the preceding paper for presentation to the Society, Dr. Edkins suggested that I should make additional annotations on the Vocabulary which form a part of it, and this I have accordingly done, as briefly as possible. If in some places I have found reason to differ from his conclusions, I hope that the manner in which my opinion is expressed partakes as little as possible of a controversial tone.

The number of Chinese single words and short phrases contained in this Vocabulary amounts to but 359, so that it is evidently the fruit of no very prolonged or profound study of the Japanese language. It appears probable that the materials were obtained from one, or perhaps two, Japanese, who happened to be visiting China, by one or more Chinese. These Japanese were more or less acquainted with the Chinese colloquial language, as well as with the written character as it is used in their own country. They seem to have themselves assisted in determining the characters which were to be used in recording the Japanese sounds, for in some cases we find that what are called *kun kana* were employed, which a Chinese is not at all likely to have selected for this purpose. Examples of this sort of *kana* in common use in Japan are 江 for *yo*, 子 for *ne*, 千 for *chi*, where it is the Japanese translation or "reading" (*kun, yomi*) that determines the value of the character as an orthographic element, instead of being, as in the majority of cases, the original Chinese word or

"sound" (*on, kwoe*), such as 伊 for *i*, 之 for *shi*, 知 for *chi*, and so on, which are called *on kana*. With the further subdivisions of these two classes, which may be best studied in the 萬葉集用字統, we have little to do, but there is one variety of the *on kana* of which this Vocabulary affords numerous examples, namely, the 略音 *Riyaku On*, or "Abbreviated Sound" of Chinese characters used to represent single syllables. They are by no means rare in the ordinary Japanese kana and in the *Mañ-yefu-gana*, as for instance ㄗ and ㄛ for *te*, ㄨ and ㄛ for *ne* ㄨ and ㄛ for *he*, ㄛ (from ㄛ) for *ka*, and so on. That this sort of kana is not a Japanese contrivance the Chinese system of Fan-chieh spelling sufficiently proves. In this Vocabulary the expedient is adopted in a considerable number of cases. Thus we find 明 *ming* used for *mí*, 更 *kāng* for *ka*, 前 for *ze*, 身 and 成 for *shi*, 番 *fan* for *ha*, in addition to some other 30 equally undoubted examples, where the final that has been disregarded is *n* or *ng*. Besides these there are about 40 in which a final *k* or *t* has been left out of account. On first examining the transcriptions of Japanese words, I was disposed to attribute a large portion to the Japanese instructors, and the cases where a final *ng* had been dropped, as for instance in 黃 for *ô*, certainly seemed to countenance this view. But on comparing them with the Index to Dr. Williams's Syllabic Dictionary, where the Canton, Amoy and Shanghai pronunciations of the characters are marked, I found that the sound *ô* could in nearly all of these cases be obtained from a Chinese syllable by simply amputating a final *ng*, and as on further investigation I discovered that the transcriber, whoever he might be, had not used this and similar syllables with any regard to long and short *o*, but had actually written *ko* with 剛, 扛 and 空 (*kau* or *kou* in Japanese, and therefore pronounced *kô*), *to* with 東 (*ton* in Japanese), and *mo* with 𨮞 (*mau* in Japanese), I came to the conclusion that these might all have been derived from some Southern Chinese pronunciation, and that it was not necessary to suppose them to have had a Japanese origin in the case of the present collection of words. The only instance in which it might be thought that the transcription of *o* could not have been contributed by any one else than a Japanese is that of *ô* in *ôgi*, a fan, but as the author consistently disregards the difference between long and short *o* (with the exception of the word *ôshi*, many, which he spells *ooshi*), the selection

of this character in this case is probably no more than a coincidence. In the Canton and Shanghai dialects, according to Dr. Williams, it is *wong*, and in that of Amoy *hong*, either of which would afford *a*.

I have counted the *on kana*, and find them to be close upon 300, counting the use of the same character for two different syllables as two *kana*; and on classifying them as far as possible according to their probable origin, I find those which follow an exclusively Chinese pronunciation to number 163, while the undoubted Japanese *kana* are only 15, and the remainder, in which are included all the "abbreviated sound" *kana*, are 122. Probably the criterion furnished by the Index to Dr. Williams' Dictionary is not infallible, but it is the best accessible, and may be accepted provisionally until we get a better. It is of course possible that the Japanese who supplied the transliterations were so well practised in spelling according to the Chinese pronunciation as to be able to perform the whole work by themselves, but I doubt whether in that case they would have committed the inconsistencies that abound in the transcriptions, and they would probably not have used the same character to express two or three different sounds of their own language. On the other hand, there are some six or seven examples of *kun kana* which no one but a Japanese would have been tempted to employ, and these, together with the *on kana* of Japanese origin, prove that they wrote down at least 15 or 20 words and phrases. The bulk of the work I consider to have been performed by a Chinese ignorant of the Japanese *kata-kana* or *hira-gana*, and depending entirely on his own ear for the correctness of his transcription, so that he was as liable to error as any man will be who attempts to spell phonetically words belonging to a language known to him only colloquially, or of which he is almost entirely ignorant. It also seems clear that the MS. vocabulary, when completed out of the scattered notes that had been gathered at different times, from two or more informants, was not revised by any Japanese, for had that been done the frequent inversions of the *kana*, and the importation of a Japanese word from one part of the vocabulary into another where it has no business to be, could not have taken place. For instance, the transfer of the word *tami* from No. 54, "people," to No. 53, "officials," the confusion of No. 74, "woman," with No. 75, "man," the rendering

minikushi, "ugly," given under No. 112, "small-pox marks" (where it is probably in its right place), as well as under No. 304, "hemp," the confusion of "seven" with "five" under No. 302, and a host of other absurd mistakes would never have occurred. In addition to this sort of error, there is another large class, due no doubt to the illegible condition of the MS. which was used by the printer. If Dr. Edkins' conjecture be right, that the Vocabulary was compiled about the beginning of the 15th century, then some 250 years must have elapsed before it was published in the Supplement to the Shuo-fu, the preface to which is dated 1647, and we may safely assume that it was not the original MS. that the printer had to work from, but one descended from it through many successive copyings. This would account for the many transcriptions, amounting to about one-sixth of the whole, which seem to baffle all attempts at deciphering or conjectural emendation, even with the knowledge of what the word ought to be, which is afforded by the Chinese terms supposed to be defined. These places are hopelessly corrupt, and we can only restore the text by substituting for each *kana* given, one so utterly unlike it as to be justifiable by no supposition of the possibility of mere clerical error. But the remaining five-sixths are either given with such an approach to exactness as to be easily recognizable at once, or the alteration of a single *kana* immediately gives us the correct Japanese word required.

At the Tōkiō Fu Public Library there is a copy of the Shuo-fu which appears to be in a much better condition than that from which the transcription forwarded by Dr. Edkins was taken, and it has further been corrected by the aid of a still better copy in several places where the print was indistinct. These corrections seem to have been honestly made, for the person to whom they are due has copied several erroneous transcriptions which he could easily have corrected by a reference to the Chinese terms, if he had been so inclined. I have carefully compared Dr. Edkins' copy of the vocabulary with that possessed by the Tōkiō Fu Library, and have thus been enabled to make out several words which in his inferior copy could not be deciphered.

Apart from the general interest attaching to this vocabulary, as a partial record of the state of the Japanese spoken language more than four centuries ago, it is relied on by Dr. Edkins as afford-

ing evidence in favour of his view that the present pronunciation of the syllables ㄗ and ㄘ is comparatively modern, and later than the adoption of the Katakana and Hira-gana syllabaries, a view which I have controverted on the ground that there is not sufficient evidence to justify its acceptance. In order to give a clear idea of the amount of support to this theory that may be thought to be afforded by this Vocabulary, I have put together in the following tables all the words occurring in it which contain either of the disputed syllables, adding at the same time the pronunciation of the Chinese characters used in transcribing them, according to the Index to Dr. Williams' Dictionary already referred to more than once.

No.	CHIN. CHAR.	JAP. WORD.	ENG. WORD.	CHIN. SOUND.
3	禿計	tsuki	moon	tut.
19	族撥水	atsushi	hot	tot, chut.
29	禿習	tsuchi	earth	tut.
31	明東	midau	water	tung.
50	明東 帶尼	midzugane	mercury	tung.
108	鵬東且	madzushi	poor	tung.
111	一故都	ikutan	how many	to.
118	鑢子	tatsu	to stand	tsu.
119	埋祖	mutsu	to wait	tsu.
153	帶助山水	hadzukahsi	ashamed	dzu, tso.
220	卒腿	tsume	nail	tsut.
225	脫介俚	tsuka	hilt	tut.
231	孫助俚	sudzuri	inkstone	dzu, tso.
"	尊力子	"	"	tsu.
233	沃達水	atsushi	thick	tsok.
250	晒加薩計	sakadzuki	beer-cup	dang.
268	骨都	kutan	boot	tu.
299	埋止	matsu	pine-tree	dzu.
316	眠助米	nedzumi	rat	dzu, tso.
317	丟多子	hitotsu	one	tsu.
319	扶鑢子	futatsu	two	ib.
320	蜜子	mitsu	three	ib.
321	搖搖做	yotsu	four	ib.
322	意子	itsutsu	five	ib.
323	後子	mutsu	six	ib.
324	乃乃子	nanatsu	seven	ib.
325	妖子	yatsu	eight	ib.

326	个个乃子	kokonotzu	nine	tsu.
328	多多丢遣子	to to hitotsu	ten and one	ih.
339	快都	kadzu	number	tu.
348	按卒水	atsushi	thick	tsut.

The final *tsu* of the cardinal numbers up to nine being identical in origin and meaning, I treat them as one word; the two transcriptions of *sudzuri*, "inkstone," may also be taken as one, and the result is that in nine cases out of twenty-one the syllable is represented by a Chinese character the pronunciation of which was most likely *tu*, *tut*, *tung*, or *dang*, while in the remaining twelve cases it is transcribed by what must, with equal probability, have been sounded *tsu*, *dzu*, or *tsut*. This fact of course proves beyond a doubt that in some words at least ㄗ was pronounced *tsu* by the Japanese of the 15th century, and Dr. Edkins in his note on No. 220, *tsune*, allows that "the change of *tu* to *tsu* in Japanese had already begun in the time of this book," although in his note to No. 2, *tsuki*, he says: "Moon, *Toku*. Here the use of 禿 for what is now *tsu* shows that *tu* changed into *tsu* in Japanese since the time of the Chinese author;" and with reference to No. 111, he remarks: "*Tosi*, year. The Vocabulary gives *Ikutsu*, how old are you? The Japanese sound of the time would be *ikutsu*." From these observations I understand him to take the view that the syllable was *tsu* in some words and *tu* in others at the period when this collection was made, an opinion the justice of which it is certainly difficult to admit. For that would involve our supposing that the numerative suffix *tsu* ㄗ, the equivalent of the Chinese 箇, was *tu* in ㄧ ㄗ ㄗ (*ikutsu*), "how many," and *tsu* in *hitotsu*, *futatsu*, "one," "two" and so on. And if he were correct in the value he gives to ㄗ in No. 19, then we should have to admit that the word ㄗ ㄗ ㄗ, which means both "thick" and "hot," was pronounced *atsushi* when it happened to be used in the former sense and *atushi* when it had the latter signification. A careful examination of the text of the Vocabulary shows that in a considerable number of cases the Japanese word is transliterated twice over, and Dr. Edkins especially draws attention to this fact in the case of the numerals (Nos. 317 to 322). There is no doubt in my mind that these two sets of transcriptions are of independent origin, and represent either the auscultatory experiences of two different Chinese, or the values which one Chinese put on the pronunciation of two

individual Japanese, or in other words that different experiments in recording the sounds heard appeared to give different results. This accounts for our finding for "one," the two forms *hitotsu* and *himitato*; for "two," *futatsu* and *hitato*; for "three," *mitsu* and *sitato*; for "five," *itsutsu* and *nanato*. It is easy to see that this second series of numerals is incomplete and wrongly arranged; that the *mi* of *himitato* belongs really to a *mito* which should have been the companion of *mitsu*; that *nanato* means "seven," and that *sitato* may be another erroneous pronunciation of *futatsu*, like the *shtats* which is so often heard from the mouths of European residents in Japan in the present day. It would take up too much time to enter on a discussion of the habits of mispronunciation which seem to come naturally to strangers who are unacquainted with the orthography of Japanese, but one fact emerges with distinctness from the foregoing, namely, that what was sometimes recorded as *to* was at other times written down as *tsu*, and that the occurrence of *to* or *tu* as the representative of ㄗ is by no means conclusive against its having been really pronounced *tsu*. (It may here be noted that 禿 is *tok* in Shanghai and Canton, 東 is *tong* in Amoy, 都 *to* in Canton and Amoy, and 脫 *toh* in Shanghai.)

The following are the words contained in the Vocabulary, in which ㄗ is at present pronounced *chi* or *ji*, according as it has the *nigori* or not.

NO.	CHIN. CHAR.	JAP. WORD.	ENG. WORD.	CHIN. SOUND.
29	禿智	tsuchi	earth	chi, ti, tsz
48	中若左	shinchiu	grass	jiok, zah
56	翁知	oji	old man	chi, ti, tsz
72	何治	oji	uncle	chi, ti, tsz
80	大帝	dachi in tomodachi	friend	ti
	大聖			sheng
100	吊	chiyau	eldest (?)	tio
302	亞姊古乃	ajiki no	(no meaning) ts	tsi
203	亞姊古乃乃水	ajikinashi	dull	ib
223	打祭	tachi	sword	tsi
260	沉香	jinko	aloes wood	tim, dz
331	萬	chi	thousand	chie, tsia
335	高高的	kokoichi	feeling	tih
339	祭藹	chisa (for chisashi)	little	tsi
343	的个	chika	near	tih

We have here five cases in which there must have been sibilant in the corresponding Chinese character, four in which it was absent, and four doubtful cases, in which it may or may not have been present. In the case of No. 80, where the word *dachi* is represented by 大帝 and 大聖, the recorders of the sounds appear to have thought that they heard *tati* and *tashi* respectively (for characters like 聖, 生 and 成 are found in this Vocabulary used for *shi*; see Nos. 163 and 215), so that if we deduct this doubtful case the sibilant is in the majority. In spite of this Dr. Edkins says in his note on No. 195, "Start on a journey, *Otachi*. 的 has become *chi* since the time of this Vocabulary," thus entirely ignoring the cases where there is not the slightest reason for supposing the sound of ㄗ to have been anything but *chi*. In the sentence just quoted, Dr. Edkins makes an unintentional slip when he says 的 has become *chi*, for in Japanese it is, and as far as we know always has been, *teki*, and in Chinese is *tí* or *tih*, or *tik*, but never *chi*. He was thinking, of course, of ㄗ when he wrote 的.

As examples of how indifferent the modern Japanese are about the way in which they transliterate ㄗ and ㄗ into Roman letters, I will give the following from a notice-board at Minobu. It is a prohibition against shooting within the precincts of the temples, and is supposed to be written in Japanese and some foreign language, but the translator's acquaintance with European tongues was apparently limited to the alphabet, combined with a vague notion that by dislocating the order of words in a Japanese sentence, it was brought into conformity with, let us say, English syntax. The extract contains these words: "*wo hanatsu wo Jeppan oite ni cono sakai uti,*" which I will not attempt to translate, contenting myself with pointing out that the second word is to be pronounced *hanatsu* (to discharge) and the last *uchi* (within.) An example of the converse method of proceeding is the use of 聖, pronounced *chi*, to spell the first syllable of "typhus," constantly to be found in newspaper paragraphs in which sanitary matters are discussed.

With respect to the pronunciation of ㄗ and ㄗ by the Japanese who supplied the materials for this vocabulary, I have no difficulty in agreeing with Dr. Edkins' view. They were as far as we can see natives of Kiu-shiu, and to judge by the practice still greatly prevalent in that island, would probably enunciate them something like *fa* and *fi*,

though of the latter I do not feel quite certain, as in one place, No. 160, the word *hito*, "man," appears to have been written down *shito*.

Before proceeding to make any observations upon the contents of the vocabulary itself, it is necessary to say one or two words with respect to an anachronism, which as it appears to me, is contained in the introductory remarks prefixed by Dr. Edkins. He there says: "For a century and more [after Kublai's invasions of Japan in the 13th century] the coast of China north and south was invaded by the Japanese. The mariners compass of Europe had been introduced to Japan by the Portuguese, and the Chinese imitated it. The Japanese used the European compass in their piratical voyages. The ships of Kublai had the compass in which the needle floated on water, the invention of the Chinese. When the Chinese found the European compass on the Japanese junks they adopted it, while keeping their own mode of marking the quarters and intermediate points. This was in the 16th century," and at the end of the following paragraph he adds: "But it is also plain from the fact that the note at the end of the vocabulary speaks of piracies and the necessary defence of the Chinese coast from Japanese invasion, circumstances which clearly point to the Ming dynasty as the time to which the book belongs, and I assign it to the early part of the 15th century."

The natural inference from these two passages is, 1st, that the piracies took place in the early part of the 15th century; 2nd, that the Japanese at that time possessed the European mariner's compass, and 3rd, that they had obtained it from the Portuguese. But unless there are sources of information about the early intercourse of Portugal with Japan in the possession of Dr. Edkins, which are not generally accessible, I can only suppose myself to have misunderstood him, as the discovery of Japan by Pinto is not believed to have taken place before 1542.

OBSERVATIONS ON THE VOCABULARY.

No. 1. 天帝 for 天. Is not this intended as the equivalent of 天 interpreted as the power which presides over the destinies of the universe (See the 江戸大辞用, f. 341v. under 神の部). The Japanese word for the physical Heaven is *ame*, which we should have expected to find here, as it is given in all Japanese dictionaries, and is a familiar word in the phrase "*Ame tuchi*," Heaven and Earth.

Dr. Edkins remarks: "Heaven, *Tento*. *To* is a suffix in common use. Hepburn says it is 道." But it is surely going unnecessarily far to assume that 帝 is to be read *to* here. Even if it were, that would not give us 天道 *ten-tô*, with a long *ô*, in which Dr. Hepburn is supported by the trustworthy authority of the Wa-kuñ Shiwori. And in any case *ten-tô* as a Japanese word means simply the sun, and the other renderings of "The ruling power of nature, the Deity, heaven" given by Dr. Hepburn, are evidently corruptions of the literal meaning "Heaven's Way or Principles." I confess myself, however, at a loss to comprehend the bearing of the remark "*To* is a suffix in common use." It would almost seem as if the Japanese were supposed to be in the habit of tacking on this syllable to any word, quite arbitrarily and without attaching any precise meaning to it, but the only sense in which the statement can be true is that *to*, originally a demonstrative pronoun, is used as a suffix in forming adverbs, and as such is about equivalent to the English "ly." But this of course is not the *tô* of *Ten-tô sama*.

No. 2. This is perhaps *koro* (頃) in such expressions as *kono-goro* "lately," which is frequently written 頃日. The compiler, if aware that this compound was read *kono-goro*, might easily fall into the mistake of supposing that *koro* (or *goro*) was the equivalent of the second character.

No. 5. Wind *arashi, kaze*. The use of a *kun kana* like 有 for *ara* seems to show that a Japanese wrote this. 采 for *shi* also looks like a Japanese contribution, though as a matter of fact it is not a common Japanese *kana* for that syllable. The "sound" of 采 is *shiya*, but in modern pronunciation, and perhaps in earlier times, the *yu* is usually dropped. Another conjecture is that 采 is a clerical error for 矢, frequently used in this vocabulary for *shi*. 加前 for *kaze* is also apparently Japanese, though the second is not an ordinary *kana*.

No. 8. This might be a Japanese transcription, as both 吉 and 利 are in common use as *kana*.

No. 10. Perhaps the first is for 夕, and the second (as Dr. Edkins suggests) for 雪, so that we have here merely two different transcriptions of the same word *shimo*, "hoar-frost." The second, however, cannot be regarded as a very exact record of the Japanese pronunciation.

No. 11. This may perhaps be for *ame aru*, "there is rain," an unidiomatic phrase; 阿 is found for "a" in No. 61.

No. 13. Night, *yoru*.

No. 14. Midday, *hiru*.

No. 15. Evening, *yosa-gata*. The emendation of 楷 for 概 proposed by Dr. Edkins seems hardly necessary. *Yosa* is provincial for *yufu*, "evening." 田 and 瓦 are apparently transposed by mistake. Still, I do not quite see how a native of Kiu-shiu could pronounce 瓦 any thing but *kwa*. 田 read *ta* is evidently a Japanese contribution, while the first two characters were no doubt selected by a Chinese.

No. 17. Dark, *kurashi*.

No. 18. Cold, *sabushi*, a dialectic variation of *samushi*, "cold."

No. 21. To-morrow, *asu, ashita*. 日 is probably a mistake of the copyist for 田. In that case the second word was contributed by a Japanese, but the first follows the Chinese pronunciation of the characters used in spelling it.

No. 22. The state of the Tōkiō copy shows that there was originally a third character after 概, which has become obliterated on the block from which this leaf was printed, and 里 has been subsequently added in vermilion, from comparison with a copy in which this character was clearly recognizable. But 里 is an error for some character that should be read *e*, and this fact shows the *bona fides* of the person who made the corrections in the Tōkiō copy. In No. 28 we have 挨 翌 核 for *asatte*, which affords an indication of what the proper character should be here.

No. 24. Day before yesterday, *ototoi*.

No. 25. The sun sets, *hi kururu*. This form *kururu* is characteristic of the western dialects in general.

No. 26. The Tōkiō copy has quite plainly 耶个, where the first character on the right is intended for *kiō*, "to-day," as in No. 20, and the rest is *oiyari*, "come," identical with *oriyari* of the mediæval comedies. In the province of Satsuma, and perhaps in other parts of Kiu-shiu, "r" is often dropped before "i": thus *ainasu* is heard instead of *arimasu*, *oidomo* for *oredomo*, "we"; *kai* for *kari*, "sporting."

No. 28. Come the day after to-morrow, *asatte oiyari*.

No. 32. Sea, *umi*.

No. 33. The Tòkiô copy has 依水 for *ishi*, which enables us to see that 水 also should be 水.

No. 35. Fire, *hi*.

No. 38. East, *hingshi*. We must supply 水 for the final syllable. *Hin* for *hi* in this word is provincial.

No. 45. Silver, *shiro-gane*.

No. 50. Quicksilver, *midzu-gane*.

No. 51. In the Tòkiô copy the Japanese is given as follows: 管 統
尼 札

the two lower characters having been written in from comparison with a cleaner copy of the Shuo-fu. This is *gori zeni*, for *yoi zeni*, "good copper coin," which corresponds with the Chinese words.

No. 53. Official, *oyake* (for *ôyake*), *tami*. *Tami* is here out of its place; it belongs to the next number. It could not possibly be a mistake for the word *Daimiô*, as Dr. Edkins suggests, which the Japanese informant would certainly have written 大名, if he had had anything to do with the matter, and moreover the term 官 was utterly inappropriate to the 大名, who were not at any time *eo nomine* officials. *Oyake* looks very like Japanese spelling: strictly, *wo ya kei*. The original meaning I take to be as nearly as possible "royal."

No. 54. The Tòkiô copy has 姓 常 under 別 and the whole may be intended for *hiaku-shô*. In the Amoy dialect 別 is *piat* and 常 is *siang*. Now as it is a constant practice in this vocabulary to drop a final *ng*, there can be little doubt that 常 is to be read *sio*. *Tami* is the Japanese for "people," though usually written with 民.

No. 55. Great officer, *ta to oyake*. There is no such term as this in Japanese, to my knowledge.

No. 56. Old man, *oji*. This is *ojii*, generally used with the polite addition of *sama* or *san* in addressing an old man. It is a corruption of *jiji*, "grandfather," with the honorific *o* prefixed.

No. 57. Old woman, *ôbu*, *obi*, for *obaa*, corruption of *baba*, "grandmother," used like *oji* above. The transliteration is not felicitous.

No. 58. Father, *oya*. Dr. Edkins' rendering "near relative" is perhaps an inference from the common use of 親 as its equivalent. It, however, has no such meaning, but signifies "parent" or

"parents." It is connected with *oyi*, "to be old," and originally meant "elder." Probably a character which represented *ji* has been lost here.

No. 60. Elder brother, *ani*.

No. 63. Younger sister; *ane to imoto* is what this reads, and is probably a translation of 姉妹. *Imoto* should be *imôto*.

No. 68. Daughter, *musume*. 眼 is perhaps a *kun kana*, but is more probably a mistake for 眼. Compare No. 316.

No. 69. looks like *oi*, "nephew," which has crept in here by mistake.

No. 77. The Tôkiô copy has 達 added in vermilion, which would give *waka dachi*, but this does not seem to be good Japanese. Both 達 for *wa* and 家 for *ka* are Japanese *kana* in common use.

No. 78. Young child, *wabi* for *warambe*. There is a space left in the original between the characters 歪 and 墨, showing that there was something in the original MS. which the printer's copyist could not decipher. Dr. Edkins conjectures *akambo*, which I venture to think less likely than *warambe*.

No. 79. Relations, *shin-rui*.

No. 84. Servant, *waka* perhaps for *wakai-shi*. The Tôkiô copy has 指 under 歪, which leads to the conjecture that the whole word may have been *wakai-shi*, or some similar expression.

No. 88. This is not *dorobo*, but *nusubito*. This confusion of "l" and "n" occurs elsewhere, as in No. 106, where 陸 is used for *nu*. This reading justifies Dr. Edkins' emendation of 情 for 風.

No. 89. One-eyed man. The two characters 害 倭 look like the provincial word *mekkô*, but the other two are undecipherable.

No. 90. Blind man, *mekura*. The Tôkiô copy has 瞶 for the last syllable.

No. 91. In the Tôkiô copy 里 is quite distinct.

No. 92. I, *oriri*, *onori*, i.e., *onore*. The Tôkiô copy has 埋 for 里, which looks like a mistake of "m" for "n," as in No. 61, where "n" is used for "m." The spelling in any case is not very exact.

No. 96. Good-looking, *mimi-yoshi* for *mimeyoshi*.

No. 97. Nothing seems clearer than the fact that *mei* and *oi* are of the female and male sexes respectively; whatever may be the Chinese character with which they are written, *mei* can only be

"niece" and *oi* "nephew." The remarks of Dr. Edkins' Japanese friend must be taken to refer to the application of the Chinese character, and not to the signification of the Japanese word *oi*.

No. 105. Dear, *takashi*.

No. 106. Cheep, *yasu, yasushi*. The Tōkiō copy supplies 聖 below 耶 which should be 耶, and 羊 above 咩. The right-hand transliteration has lost the final *shi*.

No. 107. Rich, *utoku*, the proper Chinese characters for which are 有德. This agrees much better with the usage of the compiler as regards *kana* than does *yutaka*, suggested by Dr. Edkins.

No. 108. *maizushi*, "poor," is no doubt the word intended, but the only part recognizable is 東 for *du*.

No. 112. Pockmarks. I take the Japanese word intended here to be *minikushi*, "ugly." Just as in *muko*, No. 82, the *mu* is represented by 来 *mi*, here we have a *mi* written with 莫 *mu*. In the Tōkiō copy the character underneath is 入, to be read *ni*.

No. 115. Thief, *nusubito*, probably supplied by a Japanese. 陸 for *nu* is an instance of the southern Chinese confusion between "n" and "l;" but though 陸 and 宿 are Chinese *kana*, 人 for *hito* is a Japanese *kun kana*.

No. 116. Desirable, *hoshi-shi*, of which the final syllable is a mediæval corruption, the true conclusive form being *hoshi*.

No. 118. Stand, *tatsu*. This and succeeding examples show that the final syllable of such verbs was pronounced *tsu* as at the present day.

No. 123. The Tōkiō copy has 語 for 語, but the latter is evidently correct. It seems a little hazardous to take 思量 as ideographic. In other instances of Sinico-Japanese words in this compilation, we find them invariably spelt phonetically, as Nos. 79, *shin-rui*, spelt 新 雷 instead of 靦 類; No. 104, *ri-kō*, spelt 力 哥 for 利 口; No. 85, *oshō*, "priest," written 烏 索 instead of 和 尚; No. 52, *dai-ri*, 大 利 instead of 內 裏, and several other cases. There is an old Japanese word, *shire-mono*, for "fool," and *shire-goto* is not an impossible compound in the sense of "folly," which would have a good chance of surviving in a provincial dialect such as that of the persons who furnished these

materials. There is some difficulty in admitting 思 for *shi* and 是 for *re*, though the excision of the final is a common expedient with the compiler. 反 is for *ta*, as in No. 121.

No. 125. To see, *miru*. The two characters on the right should be ranged with the one under definition, as they are both equally *miru* in Japanese.

No. 132. To revile, *uyamashi*, *uyamaki* is the reading of this example. I cannot help thinking that the Chinese character here has fallen down from the preceding one, with which it is constantly used in combination, and the two Japanese words given seem to have some connection with *uyamau*, "to honour," written 敬禮, which is the proper correlative of 罵詈.

No. 133. Snore, *imbiki*, looks like the Kiu-shiu dialect for *ibiki*.

No. 135. *Modoru*, "to return," is no doubt the first definition, and the rest is perhaps for *suru* and *tatau*, to "go away" and "to start."

No. 136. *Okairu* is for *o kayeri*: the transliteration is here very wide of the mark. The second word is evidently *oiyaru*, already explained.

No. 138. Come, *oiyari* (as above) and *kita*; came. The Tōkiō copy has 耶 between 何 and 里.

No. 139. Probably *yagate oiyari*, "come immediately," is the first rendering, 伴 being for 住. The second is *modote ko* for *modotte koi*, which has crept in here by mistake from No. 141.

No. 141. The Tōkiō copy has 耶 for 介, and we must supply 何 before it to complete the word, which gives us *note okari* for *modatte oiyari*.

No. 142. Come quickly, *haya oiyari*. The second is probably for *hayaku*, the adverb used by itself imperatively.

No. 143. The Tōkiō copy has distinctly 與 for 學 and 面 for 南. If it is correct the Chinese means "give me," and the Japanese word intended is perhaps *tabe*, the old word for "give," which still survives in some provincial dialects.

No. 147. "It is a long time since I saw you." It has been suggested to me by a teacher that two Japanese expressions are here to be distinguished: *o hisashi* and *o medzurashi*, and I have no doubt that he is quite right in his conjecture.

No. 150. The first Japanese word ought to be *wreshi*, but the *kana* are all wrong with the exception of the last. In the other 晃 is for 晃 and 打 for 打; which gives *yorokobu*.

No. 152. "Disrespectful." The Japanese is *nani-goto mōsaru*, "says nothing," if we conjecture that a confusion has taken place here between "n" and "l" in the case of 利; 罵 is *mo* in the Shanghai dialect.

No. 155. This is probably *o maire*; the old circumlocution for eating and drinking being *mairu*, which is still current in some out-of-the-way places.

No. 156. The two Chinese characters 獨樂 here form the equivalent of *koma*, "spinning-top," and crept into the category "Human Actions" by mistake. See the *Wa-miyau Sen*, bk. 4, f. 8v., and other dictionaries. This explanation was also suggested to me by a teacher.

No. 157. To place in order, *soro* for *soroyeru*.

No. 158. is perhaps *motarumashi* for *kitarumaji*.

No. 162. The second 誤 is a mistake of the copyist. The word was never *soyururu*.

No. 163. seems to be *shia tataka* for *hito tabaku*. It is curious that ち should here be spelt *shi*.

No. 165. Painful, *itashi*.

No. 169. It has been suggested to me that the Japanese word is *akebitashi*, the same as *sake-bitashi*, or *sake-bitari*, the latter of which is given in Dr. Hepburn's dictionary.

No. 171 is probably *sake mairi*, "drink sake," 星 being for 星, and the order reversed to make it correspond with that of the Chinese words.

No. 175. *Iku* is very old, and at the same time very modern; *yuku* I have never heard in colloquial, but it is found in books. *Yuku* and *iku* both occur in the *Man'yōshū*, so that the use of the one or the other is no evidence of antiquity. To say "modern Japanese has *yuku*" conveys a false impression.

No. 178. *Kokoro-eta* is no doubt meant. 夫 is for 大, but 打 is corrupt; perhaps it is for 挨, pronounced *ai*. In the Tōkiō copy there is a character which I read 大 under 夫, which may then be conjectured to be a mistake for 夫, giving *kokoro-e shita*, not very correct but still within the bounds of possibility.

No. 180. The second word is perhaps *hatazu*, "to finish."

No. 181. This is properly *te*, "wound."

No. 190. The *kana* here probably belongs to *kayu*, "to change," from which it has been transposed by a mistake.

No. 191. *Hindarushi*, "hungry," another Kiu-shiu peculiarity.

No. 193. *Kayasu* is a provincialism for *kagesu*, "to return" (t. v.).

No. 198. Will you not sell, *urimai ka*. The only difficulty here is that 賣 is usually *mai*, not *mai*.

No. 199. Why should I sell it, i. e., I won't sell it. The Japanese seems to read like *nani* (or *nan*) *urimasu*. In this case the *kun kana masu* for 在 would indicate that a Japanese had written it down.

Nos. 202 and 203. The first is *ajiki no* and the second *ajiki no nashi*. Now this is how the note was made, I conceive. The Chinese wrote down the phrase 無情, for which the Japanese gave him as the equivalent *ajikinashi*, that being the "reading" of the two characters, without stopping to inquire whether the meaning of the Japanese word exactly corresponded to that of the Chinese expression. It is well known that the Japanese use many Chinese compound words in, at all events, an unclassical sense, and frequently in a sense widely different from the proper signification. But the Wakufu Shiwori quotes a passage from the 史記, where 無情 has the same meaning as *ajikinashi* of "tasteless" in a moral way, dull, miserable. There is no authority for the insertion of *no* between *ajiki* and *nashi*, but still it is not altogether impossible, if the expression were used as an attribute, to have *ajiki no nai*. I cannot, however, help thinking that 乃 has been repeated by mistake. If the compiler knew that *nashi* was 無, he might naturally infer that the converse term in Japanese was *ajiki*, or the Japanese informant may possibly have told him so; reasoning thus: "無情 is *ajikinashi*. Then your phrase 有情 must be *ajiki*." For it is not a collection of Japanese words with Chinese explanations that we have before us, but a selection of Chinese words and phrases with their Japanese equivalents. It is unlikely that the Japanese would voluntarily have suggested or invented the independent existence of *ajiki*. *Namake nai*, it should be observed, is not an equivalent for *ajiki-nashi*, but for 無情 in its sense of "unkind."

No. 208. Ear, *minai*.

No. 216. *Hingi*, beard, the modern *higi*.

No. 218. *Hara*, belly.

No. 224. The Tōkiō copy has 祭 for 祭 under 打, which suggests *katana*, the *ka* having been omitted by a copyist's error, but *tachi* is more likely on the whole. The other seems to have been meant for *katana*, but is very corrupt.

No. 225. This is *tsuka*. "grip." *Ri* has crept in by mistake.

No. 231. Here we have 孫助 硯 (*sotauri*) and 尊力 子 (*zuritan*) for *sudzuri*, "ink-stone," proving clearly that in this word at least 子 was pronounced *tsu*.

No. 234. In this instance the same character is used for *u* that represents *a* in the preceding example. The second character is to be read *ma*, and the third is *tsu*, thus giving *amatsu*, which is very far off *usa-gami*, the word required as the equivalent of the Chinese characters. Dr. Edkins suggests that the second character must have been 簞, and that the word intended is *usushi*, "thin"; but to get this result we must take 子 as a Japanese *kana* for *shi*, which is not in accordance with the practice in the rest of the vocabulary, where it always stands for *tsu*.

No. 235. Pencil, *funde*; this is Kiu-shiu pronunciation.

No. 241. This reads *korias*, for *kusuri*, "chain," not "lock," as rendered by Dr. Edkins, following the Chinese character. The Japanese always use 鎖 for "chain" and 錠 for "lock."

No. 252. I do not understand Dr. Edkins' statement that "*kusui* was then heard, but *gora* is now common." I have never heard anything but *korakasa* for "umbrella" during the fifteen years I have spent in Japan, and think that he must have been misinformed.

No. 257. Vermilion, *shiro akashi*; the Giyoku Heñ gives *akaishi* for 硃, of which *akushi* must be a corruption.

No. 264. Rice-beer jar, *sake kabi* for *sake-game*. The Tōkiō copy distinctly has 吳 茅 呂 皮 instead of the reading in the transcription sent by Dr. Edkins.

No. 265. Bowl, *oki* (for *ōki*) *chawan*, literally, "big cup," though it is not quite clear how 貼 should have the value of *cha*. In Japanese it would be pronounced *chō*.

No. 267. Clothing, *kimo* for *kimono*. The Tōkiō copy supplies 匣, and the word then reads *kinori*. This looks like another instance of the confusion between "l" and "n" in Chinese.

No. 272. Felt shirt. The Japanese word is apparently *mino*, a waterproof coat made of hemp or straw.

No. 274. Cotton cloth, *momen*. These two characters were no doubt supplied by a Japanese. They are used in the early books, such as the *Ni-hon-gi*, to denote *yufu*, the bark of the paper mulberry, of which the ancient Japanese made clothing. When cotton superseded bark fibre, they were transferred to cotton cloth and pronounced by their *on*,—*momen*.

No. 280. *Kara sake* may perhaps have been intended by the Japanese informant as a definition of spirits. It can hardly be said that the character given in Dr. Hepburn's Dictionary is wrong, as far as he is concerned, seeing that it is one always used by the Japanese, who call spirits *shō-shiū*; if the character 酒 were employed, the Japanese word would have to be *shō-shiū*. In the *Wa-miyau Sen* we find for the Japanese equivalent of 酎酒 *tsukuri kaheseru sake*, i. e., *sake* made over again, or distilled spirit.

No. 284. The Tōkiō copy supplies 阿 after *meshi*, and thus completes the second word, which is *o mairi*, as in No. 155, but the second character read *mai* is wrong.

No. 286. *Miso*, the article of food here named, is quite distinct from soy, which is written 醬油, and pronounced *shōyū*, the original of our word soy.

No. 287. Dr. Edkins says: "The form *kome kome* of the vocabulary is not now used." But the reduplication of the word *kome* is evidently merely a copyist's error.

No. 298. Before the *hi-no-ki* was used for sulphur matches, it formed the material of the fire-drill, from which circumstance, and not from the more modern invention, it was undoubtedly named.

No. 304. The Tōkiō copy has 入 for 人. This Japanese word is *minikushi*, by mistake for No. 112, which see.

No. 308. Pig, *shishi*. This is the ancient word for flesh and also for large game, as the deer and wild boar, but not for the domestic pig. The general term for pig, whether wild or tame, was *i*, written 猪, which might also be interpreted by *shishi*. In modern times at least the Japanese employ 豚 as the equivalent of *buda*, using 猪, which the dictionaries tell us is more properly written 猪, for *i no shishi*, "the wild boar."

No. 309. Domestic fowl, *niventodî*, *niventori*. In the first rendering the first and second characters have to be transposed; but 抓 for *wa* seems rather strange, and *tî* or *dî* for *ri* is curious. In the south of Kiu-shiu, e.g., the province of Satsuma, *ri* is often so pronounced as to sound like *ji*. It would appear that the Japanese informant actually did this, and the Chinese pupil wrote down 地—unless, indeed, this is merely a corruption of the original.

No. 314. Louse, *shirami*. Either 本 is a *kun kana* read *mi*, and contributed by the Japanese, or it is a slip of the pen for 米.

No. 315. I cannot find any evidence of *yagi* being the old word for "goat," as stated by Dr. Edkins. It is not given in the *Wamigyu Sen*, nor in the *Wa-kun Shicori*, and in fact I have been able to find it in only one dictionary, the popular 江戸大簡用漢内蔵, where it is said to be the same as 羊牛 *ya-giu*, of which it is apparently a corruption. At present *hitagi* appears to be applied to the sheep, while *yagi* is confined to the goat. Neither animal having been bred in Japan before the present century, and then only on a small scale in one or two localities, it is natural enough that there should be some confusion made between them and their appropriate designations respectively.

No. 325. The Tōkiō copy has 妖 for 妖, and its sound in the Amoy dialect is *yo*, giving *yotau*, for *yotau*.

No. 328. The Tōkiō copy has, in vermilion on a piece of paper pasted over the original, 多多丟達子, to be read *tō to hitotau* for *tō to hitotau*, "ten" and "one" i.e., "eleven;" but this is never used by the Japanese. *Tōwō amari hitotau* was the ancient way of saying eleven.

No. 331. I take 借 to be phonetic for *chi*, the old word for "thousand."

No. 333. 何 is most likely to be read *a*, in accordance with the usual practice in this vocabulary.

No. 334. Good, *kakochi yoshi*, which means "agreeable to one's feelings" rather than merely "good."

No. 336. The Tōkiō copy has 哥多 under 明, from which it is clear that *wigoto*, "pretty," is intended.

No. 338. This seems unintelligible, but the whole may perhaps be read as *kazu sūkumai ôki*, the first part, *kazu sūkumai*, having been imported here by mistake.

No. 339. Small, *hara* for *chūsashi*, 發 being a mistake of the copyist for 祭, and the final syllable having been lost. It will be observed that the compiler very seldom takes any notice of the difference between long and short vowels, except in the case of *ōshi*, "many," which he writes *oosi* as in the succeeding number, where 快都 is probably to be taken as *katsu* for *kazu*, "number."

No. 345. Short, *mika*. Here the syllable *ji* has been dropped out of the middle.

No. 353. is perhaps to be read *mata hoshi*, "want more."

No. 356. The Tōkiō copy has 何本 added in vermillion, which give us *oosi*, pronounced *ōshi*, "many."

No. 358. The etymology of *kōbashi* (*kambashi*) seems more likely *ka*, scent, and *unoashi*, agreeable, *b* and *u* being universally interchangeable in Japanese.

Note.—The Japanese words in this Vocabulary are written phonetically, without regard to the Japanese *kana* orthography, and I have followed the same practice in discussing them, in order to avoid the inconvenience arising from the use of two systems of spelling in one paper. The only exceptions I have made are the titles of books quoted by myself.

DISCUSSION.

Mr. Chamberlain then read the following remarks:

If it will not be thought too bold of me to take up the time of the Society with the expression of my own opinions after it has already been favoured with the views of such much more competent scholars, I may perhaps be allowed to add a few remarks on the matter under discussion, as I have had the advantage of privately perusing the two papers which have just been read out to the meeting, and have considered the subject with some care. In the first place I would emphasize the fact that, taking the Vocabulary brought forward by Dr. Edkins as the standard, Mr. Satow makes out his case arithmetically in favour of the probability of the *kana* letter ㄅ having already been pronounced *tsu* and not *tsu* at the time of the compilation of the said Vocabulary, *i.e.*, probably as early as the 15th century. He likewise seems to establish, though with not quite the same thoroughness, the similarly ancient date to be attributed to the pronunciation of ㄆ as *chi*. On the other hand Dr. Edkins is to be thanked for giving us

additional grounds for holding that *H* in Japanese is but a corruption of *F*, though I venture to think that, with the much more trustworthy evidence derived from other sources, few persons would ever have felt inclined to cast a doubt on so reasonable an opinion. It must be remembered, however, that this *F* (as we know both by the pronunciation of the syllable *fu*, in which the *H* sound has not yet encroached on *F*, and by the substitution of *W* for *H* before the vowels *a* and *o*) was not our English *F*, but the pure labial letter; and it is only by making similar allowances that *ɸ* and *ɸ* can be said to be pronounced like our syllables *chi* or *ti* and *tau* or *tu* respectively. The pronunciation of *few*, if any, Japanese letters exactly coincides with that of the English letters by which, for want of better, we represent them; and in the case of the five syllables of the *T* series (ideally *tu*, *ti*, *tu*, *te*, *to*, but in actual Yedo practice *tu*, *chi*, *tau*, *te*, *to*) there is to be remembered in the first place the difference between the pure dental sound of the Japanese *T* and the palatal sound of our English *T*; and secondly, the fact that in this series of syllables there is a slight tendency to sibilant, which in some provinces affects one syllable and in others another, and which, when it occurs, may most conveniently be represented by writing an *S* after the *T* or by substituting *CH* for *T*, though the effect produced on the ear is not so sharp or hissing an one as that produced by the combination in English of the consonants in question. That the Japanese themselves cannot, without prolonged study, distinguish the difference in sound between such words as *tear* and *cheer* or *two* and the German word *zu*, no one who has ever had anything to do with teaching them European languages will deny. These considerations seem to a certain extent, if I may be allowed to say so, to cut the ground of dispute away, and the latter in particular brings me to the point to which I would more particularly draw attention. It is the very slight weight which should be attached to Japanese transcriptions of dental or sibilant sounds. Neither they nor the Chinese are gifted with a delicate ear; and at the present day when they attempt to write down the sounds of each other's languages, they fall into errors which are as gross as they are perpetually recurring. An educated native of North China, with whom I am acquainted and who has been residing over a year in Yedo, is still unable so much as to *hear* the difference between such words as *kakimashita*, "I have written," and *kachimashita*, "I have conquered,"—much less to write them down, as his dialect affords him no means of doing so. To the (in modern Japanese) vital distinction between long and short *o* he is equally obtuse, and it seems to make no difference to him whether a syllable has or has not as its initial a nasalized *g*. These are but a few instances among many of the incapacity of the Chinese for distinguishing shades—often well-defined shades—of sound; and the difficulty which the Japanese have in not confounding such words as *cheer* and *tear* has been already referred to. Their incompetence in this matter of ear is indeed almost ludicrous. They cannot without considerable tuition distinguish *s* from *sh* in certain positions,

e from b, h from f, and so on through half the alphabet. Even, then, if the Vocabulary now brought forward were in a much better state than it really is, the testimony of its compilers ought still to be received with extreme caution. But, as a matter of fact, it is so evidently full of errors of every kind that it is only by the help of a constant series of conjectures on Dr. Edkins' part that it is possible to make sense out of numerous passages, amounting, as we are told, to one-sixth of the whole. These conjectures again are not always happy, as Mr. Satow has already shown; nor has he exhausted the list. The Society will, however, probably feel that Dr. Edkins has taken too much trouble in this matter for it to be gracious on our part to pick farther holes in his work. There is but one point (touching, as it does, not a question of detail, but one of wide significance) which it seems desirable not to leave unnoticed. It is Dr. Edkins' note (No. 23 of the Vocabulary) on the expression *Ta so*. He says:

"Who? *Tao*. *Zo* for *so* by the Japanese tendency to change surd to sonant in the second initial of expressions consisting of two syllables or words. This tendency has perhaps originated since the time of this author."

The fact is here insufficiently stated, and the inference is erroneous. The tendency to use sonants rather than surds at the commencement of syllables not initial is not at all correctly defined as "a Japanese tendency." We might with equal justice speak of the distinction of three persons in the verb as an English peculiarity," because it is one not found in many families of speech. We know, however, that it is the common heirloom of the Aryan tongues. In like manner the preference shown for sonants in syllables not initial is found not only in Japanese, but in Korean, and is indeed a common feature of the Scythian languages as far as India, as will be seen emphasized in Dr. Caldwell's admirable "Grammar of the Dravidian Languages." Nor are we justified in speaking of "a change from surd to sonant;" for, so far as we can tell, the sonant in all these languages has always been where we now find it,—certainly so in the case of Japanese, where in the earliest documents that have come down to us, viz., the poems of the "*Ko-shi-ki*" and "*Ni-hon-gi*," collected together in the 8th century, the two classes of syllables are carefully and consistently distinguished by the use of two different sets of Chinese characters employed phonetically to represent them. Since the 8th century changes have taken place in individual words, sonants being exchanged for surds and surds for sonants; but these cases are relatively few. The rule in Japanese against commencing a word with a sonant has never been a strict one, though it was apparently better observed formerly than is the case in the modern colloquial speech. Particles, in particular, have always offered some exceptions, e.g., *ga* and *ba*. *Zo* is another of these; for *ta so* must not be regarded as forming one word. *Ta*, "who?" is an older form than *tare*, its equivalent, and *zo* is an emphatic particle quite different from *so*, which helps to form the Imperative. The expression *ta so* therefore signifies "who indeed?"

But to return to the main subject. Is it not a pity to rely on such uncertain guides to the ancient pronunciation of Japanese when we have more trustworthy ones nearer at hand? Most of the really interesting lines of thought suggested by a consideration of Japanese phonetics are satisfactorily answered, and only satisfactorily answered, by a careful study of the plentiful sources at our command in Japanese literature from the phonetic transcriptions in the old Histories above-mentioned and in the Shintau Liturgies, etc., and on through the early mediæval Romances and the later mediæval colloquial Comedies, down to the Memoirs of the last two centuries and to the various colloquial dialects of the present day. But what good can be done by demonstrating with great expenditure of time and learning such things as that at the time of the composition of this Vocabulary 内裏 was pronounced *dairi* with a *d* instead of an *n* or *l*? We know this much more authoritatively from the transcriptions in the old *Mono-gatari*. It seems to me therefore (if I may be allowed to say so) a matter for regret that so much precious time and erudition should be expended when there is so little possibility of a fruitful return, and I venture to hope that both the eminent scholars who have for the past two years been carrying on this controversy may allow themselves to be persuaded to turn back from it into paths where their unusual attainments may be of more service to the body of students of the Japanese and Chinese languages.

KŌNODAI AND ITS SPOTS OF INTEREST

By J. M. DIXON, M.A.

[Read November 17, 1881.]

If, sitting in one of the little tea-sheds on Atago-Yama, we look eastward across the plain of Musashi, two clumps of pine trees will be seen skirting the horizon some miles in from the head of the bay. The more northerly of these marks the site of the old fort of Kōnodai, famous in the time of the Ashikaga dynasty, when it was the scene of much fighting and of two notable battles. It is about ten miles distant as the crow flies, and the road adds little to the distance, for after leaving Rîōgoku-bashi it cuts straight across the plain. The road, having been built for military purposes, is good and solid, and after the wettest weather will be found easy travelling for jinrikishas; in other respects it is dull and of an uninteresting sameness. The telegraph posts are a good guide to the pedestrian, for they follow the route from Rîōgoku-bashi and cross the Tonegawa at Ichikawa about half a mile down from Kōnodai. The fare for a jinrikisha from Rîōgoku-bashi is about thirty sen.

Kōnodai is situated on a high bluff on the further side of the Tonegawa, which here forms the boundary of the treaty limits. A passport is therefore necessary for those who would spend more than a day in visiting the places of note in the neighbourhood; but foreigners who are merely crossing the river to spend a few hours at Mama or at Kōnodai will be allowed to do so without hindrance. The present writer has been across many times and has never been interfered with; a simple explanation is all that is necessary.

Ichinoya's, a very pleasant hotel, is situated on the Shimōsa side of the ferry, on the right hand. Those who can enjoy a Japanese lunch will find good cooking here.

After leaving Ichinoya's, a short walk along the high road will bring us to a slight hill, and here the avenue to Kōnodai monastery branches off to the left. It is bordered by *sugi* trees, varied now and again by *binu*; afterward the *matu* takes the place of these. There are signs of former care in the planting of the trees and in the orchards which nestle on either side of the road, but everything is now in decay. A Japanese gentleman who accompanied me on a visit here last summer had not seen the place since his boyhood, when the monks took pride in having the walks and hedges trimly kept, and he remarked upon the change. Ahead through the trees will now be seen the belfry on its four white pillars, then the temple with its great roof, which has been repaired within the last few months; for a long time previous the rafters were in many places exposed to the winds. Two sides of the courtyard are shut in by the temple and the monk's apartments; at the opposite corner is a small building containing a revolving book-case, similar to those found at Asakusa and elsewhere. The Buddhist sacred writings which it formerly held have been removed to Tōkiyō.

The name of the temple is An-koku-zan Sō-nei-ji. Its first site was in the province of Ōmi, but in the year 1575 A.D. Hōjō Ujimasa removed it to Sekiyado, a village in Shimōsa. Ikkan, a monk high in the favour of the Prince of Mito, received it as a gift about the year 1662 A.D. and erected it on its present site. While the pillars and heavy woodwork of the interior remain fresh and good, all else is abandoned to dust and worms. One thousand yen, however, as the priest told us, is to be expended on the renovation of the building.

If we enter the courtyard by a side gate, and follow the stone steps to the back of the building, we shall arrive at the few rooms still occupied by the priests of the monastery, who are always ready to act as guides. The first or last things to visit are the interesting relics which belonged to Satomi Awa-no-kami, and were dug up about two hundred years ago. The stone chest which contained them is still shown buried in the ground in the immediate vicinity. Forty-eight articles in all were dug up, forty of which the Prince of Mito, to whom they fell, presented to the Shōgun in power, leaving

the remaining eight in the hands of the monks. Three of these were unfortunately burnt in a fire which took place in the second year of Kayei, that is about 32 years ago. The articles lost in the fire were,—a war drum made of leopard skin, a bell of gold and silver, and a cup of white jade. The five articles which remain are as follows:—

- (1) A large hot-water urn with its lid broken, of Namban or foreign iron.
- (2) A broken piece of old Shippō ware.
- (3) A spear forged by Awoi Shimosaka.
- (4) A small shrine containing a statue of Bishamonten. Satomi is said to have carried this about with him as a talisman.
- (5) A larger shrine, with intricate colouring, containing three figures: Shaka Buddha in the centre on the simple lotus, with Fugen Bosatsu to the right on an elephant, and Monjiu Bosatsu to the left on a lion.

If we now follow the guide out of the temple and enter the wood overhanging the river, the first place we are shown is a monument erected to the memory of Ogasawara Sayemori, ninth in descent from the Emperor Seiwa, and owner of Katsuyama castle in Echizen. It formerly stood in the enclosure of the temple in the village of Sekiyado, but it came here with the temple in the second year of Kuwambun (A.D. 1662). Close to it there is a hole in the ground at the roots of two trees. It looks as if it had been gradually filled up, and but little space is now left. Like Wallace's cave on the banks of the river Ayr, which it very much resembles, it is said to be the entrance to an underground passage of considerable length. That this passage, however, leads as far as to Narita, eleven *ri* off, as local tradition has it, is not very credible. In Satomi's time it was used as a means of escape, but it dates still earlier, having been dug by Ōta Dōkwan, the founder of Yedo castle. He made a fortress here after conquering Hara Shikibu or Jiro, lord of Usui castle in Shimōsa. The battle in which he was victorious was fought on the 15th day of the 7th moon in the 11th year of Bunmei (A.D. 1479). We may therefore say that the historic interest of Kōnodai dates from exactly four hundred years ago. The castle afterwards became the property of the Hōjō family, and on their downfall passed to the Tokugawas, by whose orders it was dismantled in 1600 A.D.

Further on we are shown the Yo-naki Ishi, or stone that cries in the night,—small, upright, and smooth, measuring about 2 feet by 1 by 14. Formerly it gave warning in the night of any success or disaster that should happen to the inmates of the castle.

The two battles for which the place is famous were fought close by, in the locality known as Sakura-ga-jin, which stretches from here to eight *chō* beyond. The first battle took place in the 6th year of Tembun (A.D. 1537), when Satomi Yoshihiro and his allies fought against the Hōjō of Odawara. The story is as follows:

In the year 1504 of the Christian era there commenced a struggle between the Shōgun Masauji of Kamakura and his son Takamoto, which ended in the deposition of Masauji, and the seizure of the chief power by Takamoto. Yoshiaki and Motoyori, the two other sons of the ex-shōgun, fled,—the one to Mutsu and the other to Shimotsuke. Takamoto allied himself with the Hōjō of Odawara, his son Harauji marrying a daughter of Hōjō Ujitsuna. Yoshiaki meanwhile had been called to the assistance of Takeda Kōzuke-no-muke, lord of Kaidzusa, who was in arms against Hara Jiro of Oimi in Shimōsa. Hara Jiro and his ally Chiba Takatame of Chiba castle were defeated, and Hara Jiro was driven from Oimi and slain by Yoshiaki, who soon after allied himself with Satomi Awa-no-kami. He and his brother Motoyori were reckoned the bravest and most skilful warriors of their time. Their brother Takamoto was now dead, and his son, allied by marriage to the Hōjō, was the reigning Kawanrei. Hōjō Ujitsuna and his son Ujiyasu, at feud with Satomi, resolved to obtain possession of the castle of Kōnodai.

It was a beautiful October morning in the year 1537 A.D., when the soldiers of the Hōjō, who had come from the castle of Yedo, began to ford the Tone river. Yoshiaki, who was the real leader of the army opposed to them, was advised by Shūdzu, Murakami, and others of his followers to attack them before they gained the further side of the river, but confident in his prowess, and despising the foe, he refused to stir. Seven hundred had now crossed, and to meet them Shūdzu and two hundred others went forth, but after a fearful struggle both Shūdzu and Murakami were killed. Satomi Yoshihiro and Henmi Yamashiro-no-kami then descended to battle with four hundred men, while six hundred fresh troops of the Hōjō advanced to the attack. Yoshiaki's eldest

son, Oimi-no-onzoshi, wishing to distinguish himself, pushed forward to the front of the battle, accompanied by his uncle Motoyori and the best of their followers. When Hōjō Ujitsuna saw this, he urged on his men to renewed efforts, and his bravest soldiers, Ito, Asakura, Kuwabara, and others responded to the call. So fierce an onslaught did they make that Oimi-no-onzoshi and most of his followers were killed. Motoyori still stood steadfast, and being a skilful swordsman, slew thirty of the foe before he was at length overpowered by Yamamoto Hiyōgonosuke. When the news of the deaths of his son and brother reached Yoshiaki, he went mad with rage, and deaf to all advice that suggested retreat, he rushed forward to take a bloody revenge. Mounted on his fleet horse "Oni-tsukige," and wielding his good sword "Omo-kage," he maintained his reputation as the best horseman and swordsman of his time. The tide of battle was turned; the advance of the Hōjō was checked; and Yoshiaki had retired to the top of an eminence to take breath when an arrow from the hand of one Yokoi Echizen-no-kami pierced his chest and he fell dead. This gave the advantage again to the Hōjō. Satomi and Henmi had on their side been unable to hold their ground. The former sought safety in flight; the latter fell fighting bravely. Thus ended the first battle of Kōnodai.

Twenty-seven years later the same Satomi was unsuccessful in an engagement with Hōjō Ujyasu and Hōjō Ujmasa, and had his castle taken from him. The Satomi family was powerful previous to this, possessing lands in Katsura, Awa and Ōta, but it drops afterwards out of notice. In the first years of the Tokugawa Shōgunate, Satomi Tachiyoshi still retained his ancestral lands, but falling under the displeasure of Hidetada, son of Iyeyasu, he was banished to Awoki, where he died in exile.

It is interesting to trace the dry moat, which does not seem indeed ever to have contained water. Nor, as far as I can learn, was the castle a stone fortress, but rather a kind of fort—half earthwork, half stockade.

Beside the tomb of Hirotsugu may be seen the stone chest previously spoken of which contained the relics exhibited in the monastery. Satomi Shōgorō Hirotsugu was the eldest son of Satomi Echizen-no-kami Tadahiro, and he was killed in his first battle when only fifteen years of age, by Matsuda Sakiyenosuke, a native of Sagami. So

grieved was Sakiyonosuke at what he had done that he became a monk, and having built himself a cell in the neighbourhood, he passed his time in religious exercises for the soul of Hirotsugu.

In the *Yedo Meisho Dzuie* we are told that a little aside from the road leading from Yedo to Sakura in Shimōsa, at a place called Kata Ikeda, not far distant from Nakayama on the main road, there is a Shintō temple called Asowa Miyō-jin, whose presiding deity is this Hirotsugu.

To the left is a hollow, now covered with underwood, where the garrison of the castle used to meet to discuss matters and fix upon the operations of the morrow. The name it accordingly received was *Sen-jū-jiki*,—the place of the thousand mats.

We have now reached the extreme north-east corner of the high bluff on which the fort stood, and are on the site of its back-gate, from which the spot receives its present name of Karamete. Many feet below, the river, after making a bend round some rice flats, turns in and sweeps right under the high bank. These rice-fields were formerly part of the river's bed, and the excessive breadth of the river at this point would necessarily cause it to be comparatively shallow. It was on the 7th day of the 1st moon of the 7th year of Yeiroku (A.D. 1564)¹ that the Hōjō, having marshalled their army at Kasai beyond the Tone river, came to its further bank with the intention of crossing and attacking the castle. Having no boats, and being ignorant of the locality, they were at a loss how to proceed, when a large crane, so runs the story, wading across the river at the shallow part where the rice-flats now are, disclosed the fort to the soldiers. Hence the name Kōnodai or Crane's Plateau. This story, however, is told of Yamato-take-no-mikoto, whose death is placed in the beginning of the second century of our era.

The *cause belli* on this occasion was the defection of certain of the retainers of the Hōjō who had left their lord and joined themselves to Satomi and Ōta Sanraku, whose armies lay at Kōnodai. Toyama Tamba-no-kami, lord of the castle of Yedo, and a vassal of the Hōjō,

¹ Dr. Dickson, in his history, gives the date as the 9th day of the 9th month of the year 1563, and adds further that the people of Kanagawa and Kawasaki, which belonged to Satomi, shifted the festival which falls on that day to the 19th of the month in consequence of the defeat, and have held it so since. There is more authority, however, for the other date.

was the first to cross the river, but being too precipitate in his attack, he fell into an ambush and was slain. This was on the morning of the 7th day, and the fighting on that day resulted in the decided repulse of the Hōjō, with the loss of many of their followers. Satomi could not contain his exultation, and the castle upon that evening was a scene of revelry and dissipation. Two spies of the Hōjō carried this news to the camp of the enemy, who were inspired to renew the battle on the morrow. This time they met with more success, and attacking the castle, carried it by four o'clock in the afternoon. Satomi fled and took refuge in his castle of Chōnan in Kadzusa.

Returning now along the outer edge of the bluff, we come to the first *shōgi-dzuka* or camp-stool mound. Here Hōjō Ujijasu sat him down after Satomi's defeat and the capture of the castle, and composed the following ode. Its force cannot be rendered into English, owing to an untranslatable play upon the name of the place :

Teki wa utsu
Kokoro mama naru
Kō-no-dai
Yū-ki nagametau
Katsu-ura no sato

"Conquering the foe as I wished at Kōnodai, now do I behold the evening sunshine of Katsu-ura."

The second *shōgi-dzuka* was where Hōjō Ujijasu sat and sang as follows. There is a play here again on the word Ōta :—

Yoshihiro wa
Tanomu yumi ya no
Ya wa tsukite
Karaki uki-me ni
Ōta mi no hate

"The fortune of the bow and arrows in which he trusted having failed, he perished miserably." Near this, on the spot called *Bō Fuji* or "View of Fuji," Satomi built a tower that he might the better enjoy the fine landscape. The whole range of mountains which border the plain of Musashii, from Tsukuba to Nantaizan and then in a circle as far as Fujisun and Ōyama, would be visible to him on a clear day,—no mean panorama. The tower was destroyed on the day of his defeat.

A little further on, two large pine trees overhang the river. Here on a pine tree Satomi hung an alarm bell to rouse the garrison of the castle. When the Hōjō obtained possession of the castle they cut down the tree, and the bell fell into the river, into a pool still known as Kane-ga-fuchi or the Bell Pool. The Prince of Mito tried afterwards to recover it, and employed workmen with a rope of hair for the purpose, but they were not successful in getting it above water.

The last spot we come to is the third *shōgi-dzuka*, which visitors will generally allow has the finest situation of any. From here, when the wind blows in from the sea, a host of snow-white sails are seen on the river, of boats bearing cargoes inland. It was Iyemitsu, the third Shōgun of the Tokugawa dynasty, who placed his camp-stool here when on a visit to the castle. Looking with his glass across the plain, he was astonished to see clearly not only the city of Yedo, but the interior of his own castle. He then gave orders that no one should use a telescope on this spot, nor drink *sake*, nor smoke tobacco, nor light tinder for his pipe. The name of the "Eight Views of Daikwan" dates from this time, given in imitation of the "Eight Views of Ōmi." They are as follows:—

Fuji's white snow.

The clear breeze from Yedo City.

The white sails of boats ascending the Tonegawa.

The evening refulgence over Ichikawa.

The autumn moon of Seki-heki.

The night dew on the battle-field.

The evening-bell of An-koku.

The wild geese alighting at Kasai.

DISCUSSION.

Mr. Hawes, referring to a remark made by Mr. Dixon in prefacing his paper, to the effect that the name of Kōnodai was wrongly given as Mama Kōnodai in the "Guide-Book to Central and Northern Japan," recently published by himself and Mr. Satow, said that he had always understood Kōnodai to be commonly known as Mama Kōnodai from the fact of its proximity to the village of Mama and possibly to distinguish it from other places of the same name.

Mr. Dixon repeated that he had made inquiry at the place and had been positively informed that there was no other Kōnodai in the country.

Mr. Chamberlain then produced the *Yedo Mei-shiyo Dan-see* (native "Guide to the Sights of Yedo") in which, Vol. XX., Art. "Kōnodai," it is stated that "Kōnodai seems to be the general name of the hill stretching from the neighbourhood of Sou-pei-zhi to that of Mama." The author goes on to quote a variety of ways of writing the name of the place, one of which is 國府臺 (the usual way is 國臺), and then continues: "國臺 is situated to the west of Kurihashi in Musashi, and is not the name of this place. The *Wa-miyau Runci-shiyo Sen* tells us that the provincial capital (國府) of Shimofusa was in the Department of Katsushika, thus giving us reason to suppose that it was from its proximity to the provincial capital that the hill received its name of Kōnodai (國府臺)." If therefore the Japanese author's correctness may be relied on, the actual name of the place is Kōnodai; but it is naturally spoken of as the Kōnodai near Mama (Mama Kōnodai) to distinguish it from the neighbouring hill of like name. That it was thus known from an early date is shown by the wording of one of the odes quoted by Mr. Dixon himself, wherein we read:—

Teki wa utau

Kokoro MAMA nara

KŌNODAI, etc.

ON THE EARLY HISTORY OF PRINTING IN JAPAN.

BY ERNEST SATOW.

[*Read Dec. 15, 1881.*]

I.—BLOCK BOOKS.

The art of printing on wooden blocks in China probably owed its discovery to the accident of some one desiring to obtain a fac-simile of an inscription on a stone monument. This would be done by taking what is called a "rubbing," the result of which was that the incised characters appeared of the natural colour of the paper, the ground being black. The next step consisted in covering the surface of the stone with Indian ink, placing the paper against it and rubbing it smooth with the hand. This manner of producing impressions accounts for the fact that so many copybooks for learning to write Chinese characters are printed in white on a black ground, the earliest writing copies having been obtained in this manner from inscriptions, which thus became the type of the orthodox writing copy. The practice of taking impressions from monuments probably went on for a long time before the plan of engraving a composition on stone for this express purpose was thought of, but as early as 175 A.D. the text of the Chinese Classics was cut upon tablets, which were erected outside the University, and of these impressions were taken, some of which are said to be still in existence. But printing from wooden blocks seems to be no older than the end of the 6th century, when the founder of the Sui dynasty is said to have had the remains of the Classical Books engraved on wood. For a long time but few books were thus produced,

except such as related to the Buddhist religion, and the first classical work was not printed until about the middle of the 8th century. Various notices occur of editions of more or less complete sets of the Classics after this, but it was not until the 10th century was well advanced that printed books became common.

In Japan the earliest example of block printing dates from the middle of the 8th century. Before that time there had existed a few inscriptions on stone, of which impressions may perhaps have been taken by rubbing, and seals with engraved characters were already in use. Intercourse with China had been pretty frequent from the end of the 6th century, under the Empress Suwi-ko, but the art of printing was apparently not introduced until much later. This may be due to either of two possible causes,—one, the fact that previous to the compilation of the *Ko-zhi-ki* and *Ni-hoŋ-gi* early in the 8th century, there was scarcely any native literature in existence; the other, that the art was for a long time but little practised in the century of its invention. The latter was most probably the determining cause, for later on, when the Japanese began to print, they chiefly confined themselves to the reproduction of Chinese Buddhist and Classical works, and the first really national work that they produced was part of the *Ni-hoŋ-gi* at the very end of the 10th century.¹

It was in 764 that the Empress Shiyau-toku, in pursuance of a vow, ordered a million small wooden toy pagodas to be made for distribution among the Buddhist temples and monasteries of the whole country, each of which was to contain a dhāraṇī out of the Buddhist scripture entitled *Vimala nirbhāsa Sūtra* (無垢淨光經, in Japanese *Muku Zhiyau-kuwan Kiyau*).² This sūtra contains six dhāraṇī altogether, though the passage in the Japanese annals where the fact is recorded only names four out of the whole number. The million pagodas are said to have been completed and distributed in 770. A considerable number of them are still preserved at the monastery of Hofuriu-zhi in Yamato, and contain the original dhāraṇīs. Fac-similes of

¹Printed with moveable types. But the *Ise-Monogatari* preceded it by two years. See below, p. 79.

²*Shiyoku Ni-hoŋ-gi*, bk. 30, ff. 20, 21.

some of these are given in Japanese antiquarian works.² The text is Sanskrit, written in Chinese characters, from which it might probably be recovered without much difficulty. Out of the six dhāraṇī, copies of three only were known to the author of one of these works, from which I have condensed the following observations. The dhāraṇī were printed on a slip of paper about 18 inches in length and two in width, which was rolled up and deposited in the body of the pagoda under the spire. The writer in question argues that if there were actually a million of these pagodas, the number of copies required of each dhāraṇī would be on an average between 160,000 and 170,000. It can hardly be supposed that more than 10,000 impressions were taken from one single block, and indeed that is a high estimate, so that at least 16 or 17 sets of blocks must have been engraved, which explains the diversity between different impressions of the same dhāraṇī. For instance, of one text there are still extant three different copies varying in the size of the characters and in their arrangement in columns. It would seem from these observations that the Japanese author supposed the dhāraṇī to have been engraved on wood, and another modern writer, Sakakibara Yoshino, adopting the opinion expressed by wood-engravers, to whom some of the scrolls had been submitted for inspection, considered it to be quite settled that the blocks were wooden. On the other hand, the distinguished Japanese antiquarian, Mr. Ninagaha Noritane, holds the genuine copies to be impressions of bronze or copper castings, the criterion being that in these the ends of the free strokes do not run off to a fine point, as would be the case if they had been printed from a wooden block, where the nature of the material allows the touches of the pencil to be reproduced with such exactness that it is sometimes difficult at first sight to tell print from manuscript. The specimens which he decides to be forgeries, however, actually display this characteristic. As between the two varieties, the question of genuineness must be decided in favour of the impressions from metallic castings, because a forger would be unlikely to prefer the more difficult and costly method of casting a block in metal to the ordinary process of engraving on wood, while at the same time the existence of certain cast bronze panels of the year 816 with Chinese characters in relief, proves that it was quite possible at that period to produce the necessary

² 観古雜帖 and 古刻書跋.

metal plates.* Besides those still to be seen at Hofu-riu-zhi, specimens are now and then to be obtained from dealers in antiquities. The paper of those which I have examined is brown with age, and the little scrolls are often much worn. Two qualities of paper appear to have been used, one thick and of a woolly texture, somewhat resembling some kinds of modern Korean paper, the other of a thinner and harder substance, with a smooth surface, which did not absorb the ink quite so thoroughly as the first.

The earliest printed book, however, seems to be of a much later period, though it is thought that religious charms were printed during the interval.

In an entry under the year 987 in a journal of the period, the expression *suri-hon* (摺本), "printed book," occurs, applied to a copy of the Buddhist Canon brought back from China by a Buddhist priest. This of course must have been a Chinese edition, but the use of the term implies at any rate that printed books were already known in Japan. In 1172 a monk of Ohohara near Kiyau-to brought out an edition of the "Seventeen Laws" attributed to Shiyau-toku Tai-shi, which is the earliest Japanese printed book of which any record exists. It probably consisted of not more than half a dozen leaves at the outside. In 1184 the Mahā-praṇā-paramita Sūtra (in Japanese Dai-haṇ-niya Kiyau) was engraved by the community of Haṇ-niya-zhi at Nara. The Adzuma Kagami also speaks of five copies of the Mahā-yāna Sūtra or Dai-zhiyau Kiyau (another name for the Saddharma Pundarika Sūtra or Ho-ke Kiyau) in 1200, but these editions appear to be no longer extant.

Of those which have descended to modern times the earliest is the *Señ-jyaku-shifu* (選擇集) of Hofu-neñ Shiyau-niñ (founder of the Zhiyau-do sect, born 1133, died 1212), the date of which is variously estimated at 1198, 1206 and 1211. But it appears that in 1206 the priests of Hi-yei-zañ, to whom the heretical doctrines of the new sect were odious, presented a petition that they might be permitted to seize and burn all the copies of this book that they could lay their hands on, together with the blocks from which it had been printed, on the ground

* These formed part of a standard lantern belonging to the Nāñ-wei-dau at Nara, and are reproduced in fac-simile in Vol. I. of the well known antiquarian collection entitled 集古十種, *Shifu-ko Zhiifu-shiu*.

that it contained intolerable blasphemies against religion, and ought to be destroyed utterly. The author of a compilation in which fac-similes of some nineteen early printed books are given,⁵ remarks that it was written in 1198, and that the natural inference is that it must have been printed somewhere between this and 1206. A second edition was printed in 1211. The fac-simile of the first page of the edition which fell a victim to monkish spite, given in the volume just referred to, shows that the Japanese were already far from unskilful in the use of the pen and the wood-engraver's chisel; the characters are well formed, with broad, heavy strokes, and might be compared to the black letter of the early European printed books, but it is a style that wastes too much paper to be a favourite with modern printers.

Nothing but copies of Buddhist scriptures seem to have been printed for a long time after this. In 1223 there was an edition of the *Dai-han-miya Kiyau*, engraved by a monk of a monastery in the province of Afumi, in order to give rest to the soul of his preceptor, a monk like himself. Of 1236 there are two works, the *Amida Kiyau* or *Sukhavatī Vyūha* and the well-known *Fu-mōi-boi* of the *Ho-ke Kiyau*, in which the attributes of *Awalokiteśvara* are described. To the year following belongs an edition of the *Kō-guū Zhiyu-miyau Darnai Kiyau* (金剛壽命陀羅尼經). These are generally "works of merit," undertaken by a monk at the expense of a parishioner who wishes to send succour to a relative in the next world, or in the general interest of all departed souls. The *Adzuma Kagami* contains under the year 1244 an entry that at the request of a noble a hundred copies of the *Ho-ke Kiyau* had been printed as a means of promoting the felicity of the recently deceased ex-Mikado *Go-Toba*, and that the manuscript actually used by the wood-engravers for pasting on the blocks as a guide to their tools, was the autograph of that sovereign; and this set of blocks is mentioned again subsequently in the same records. The word employed at that time to denote the engraved block was *kata-gi* (形木), "pattern-wood." I have a copy of a Buddhist treatise entitled 往生十國, "The Ten Means of Salvation," not mentioned in the bibliographical work just referred to, which bears the date 1248, preceded by a colophon to the following effect: "For the engraving of these 'Ten Means' the copyist has not deviated

one whit from the draft before him, but has exactly followed the manuscript of his teacher." The volume is printed on both sides of the leaf, on a peculiar lustrous paper which differs in appearance from the ordinary Japanese material, and the sheets, instead of being sewn as is usual, were originally pasted together at their inner margins. In 1268 a work in 10 volumes attributed to Kou-hofu Dai-shi (the 性靈集) was printed, followed by the Dai-nichi Kiyau (大日經) in 1279 and the Deñ-pofu Shiyau-sou Ki (傳法正宗記) in 1287. In 1302 an edition of the Kuwañ-mu-riyau-zhiyu Kiyau (觀無量壽經), which is the principal sūtra used by the important Shiñ sect of Japanese Buddhists, was reprinted. It had already been printed in 1214, 1230 and 1241. Between 1278 and 1288 the whole Buddhist Canon was printed. To 1283 belongs the 華嚴一乘教分記 in three fasciculi. The colophon states that the book was printed in order that it might be more widely distributed. Other works of the same religious character appeared in 1313, 1329, 1339, 1341, 1346, 1347 and 1348. Among these is the 首楞嚴義疏法經, in 20 fasciculi, of the year 1339. The cost of printing was borne by the well-known historical personage Kau no Moronafu, who in the colophon thus expresses himself: "Moronafu on mature reflection sees that the faults of the present life are more than can be numbered, and to expiate the sins of boundless kalpas [of past time] is an impossibility. He has therefore undertaken the printing of this true doctrine, in order thereby to eradicate his accumulated guilt. He thus hopes to requite the Four Blessings and to succour the Three Classes of Beings, so that they along with him may find an exit from the dark realm of deceitful perceptions and in his company enter into the Lêng-yen Altar of Intelligence." Lêng-yen (楞嚴) is the title of the Sūtra reprinted by him. My copy is unfortunately incomplete, and consists of only nine out of 20 fasciculi. The paper used in printing it appears to have been pasted together so as to form a long roll, which was cut up again into sheets of the necessary size, as may be seen from the joins which now and then occur in the middle of a page.

The Kei-toku Deñ-tou Roku (景徳傳燈錄), in 30 fasciculi, was twice reprinted in fac-simile from the Chinese original, in 1348 and again in 1358. I possess a copy of each edition. That of the earlier one is complete all but the 3rd and 4th fasciculi, and the 10th, 24th,

27th and 30th have the Japanese date 貞和戊子 corresponding to 1348. The copy of the other edition is very imperfect, half of it being made up by manuscript and volumes from a modern reprint, but the 18th fasciculus has the date 延文三年十一月, equivalent to December 1358. The author of the *Kei-seki Hau-ko Shi*,⁶ describing the work from a made-up copy, has apparently confused the two editions. Of the same period there is a small volume entitled 曹洞宗, containing short biographies of noted Chinese monks belonging to that sect, reprinted from a Korean edition. The colophon bears the date 貞和己丑, equivalent to 1349. Other early books of about the same period are the 五燈會元 in 20 volumes, dated 貞治戊申, corresponding to 1368, reprinted in fac-simile from a Chinese edition, by the community of Keñ-niñ-zhi at Kiyau-to; the Zēñ-rin Ruwi-zhiyu (禪林類聚), in 20 fasciculi, the first volume of which opens with a table of contents, having at the end the date 貞治六年丁未, or 1367; and the 禪源諸詮集, two fasciculi in one volume, which from a MS. note at the end of the copy in my possession, would appear to have been printed in 1358. This and the preceding work belong to the class of books termed Go-san Bañ, or "Print of the Five Monasteries," from their having been engraved at the expense of the principal Buddhist communities at Kamakura under the Ashikaga dynasty of Shiyau-guñ. Some four or five additional early Buddhist reprints, two of which bear a date belonging to the 14th century, are described in the bibliographical work just mentioned. I have also in my possession an illustrated printed roll dated 1504 containing the Fu-moñ Boñ, which will be more especially referred to under the heading of pictorial engraving.

The first work belonging to Chinese literature known to have been reprinted in Japan, dates from about the same time as the last of these Buddhist books. This is the 論語 or "Confucian Analects" of the year 1364 (正平十九年), a reprint of the edition mentioned by Dr. Legge in his Prolegomena to the Four Books as "A Collection of Explanations of the Lun Yu," but has the simple title "Lun Yü." Each page is divided into six wide columns, and the side margin, which is usual in most modern books, is wanting. The paging is very irregularly placed, sometimes on the right hand of the last column of the obverse

⁶ 經籍訪古志.

of the leaf, but with equal frequency on the same side of the reverse. At the end of the last volume (the fourth) is a colophon, which may be translated as follows: "Dau-yu Ko-zhi of the port of Sakahi commanded workmen to engrave this on wood a second time. Respectfully recorded on a fortunate day in the 5th month of the *ki-no-ye tatsu* year in Shiyau-hei." By "engraving a second time" is meant reprinting from a Chinese copy. This colophon is wanting in some of the copies, but traces can be detected in them of its erasure from the block, and it is supposed to have been removed after the restoration of peace between the Northern and Southern dynasties in the year 1392, when the former was recognized as the rightful line, and the chronological styles adapted by the defeated party, of which Shiyau-hei was one, could no longer be used without offence to the conquerors. Dau-yu Ko-zhi is the religious name of a son of Ashikaga Yoshi-uji, who being early left an orphan, took up his residence at Sakahi, where he finally adopted the name and garb of a Buddhist monk. This edition of the *Lan Yü* is of interest as giving a considerable number of variations from the received text. The first occurs in the Fourth Chapter of Book I., in the clause rendered by Dr. Legge "whether, in intercourse with friends I may not have been sincere." Here the Japanese text inserts 言 before 而不信乎, the English of which is "whether my language may not have been sincere." A second is in Book the Fifth, chapter 12, where 己矣 are added at the end, to be rendered in the same way as 己 at the end of Book the Ninth, chapter 10, para. 3. These readings are preferred to those of the ordinary text by the Chinese author of the 讀書敏求記, as quoted in the appendix to the fac-simile reprint published in 1813. A list is there given of numerous other variations from the received text, which are worthy of the attention of students of the Chinese Classics. This text, together with the preface of the Chinese commentators, was reprinted in 1499, and again in 1533. The latter edition, which is without the commentary, has again been reprinted in fac-simile, within the present century, to judge from the clear-cut condition of the print and the quality of the paper in a copy which I possess. The reprint of 1499 is a fac-simile of the original, with the addition of a new colophon which runs literally as follows: "This present book contains sayings left behind him by Confucius and the explanations of the learned men of

China. It is the linchpin of the Five Classics, the collar and throat of the Six Accomplishments. All who are born as inhabitants of the world must be grateful for its blessings," and then follows the date 明應己未, which corresponds to the year 1499.

Other Chinese Classics and miscellaneous works reprinted in Japan previous to the end of the 16th century are the following:

春秋經傳集解, on blocks from a Sung edition, probably before the end of the 14th century.

The 千字文, the full title being 新板增廣附音釋文千字文註, probably before the end of the 14th century.

增修五註禮部韻略, reprint of a Chinese edition dated 1295.

歷代帝王編年圖, reprint of a Chinese edition of the Sung dynasty.

十八史略, in seven fasciculi, fac-simile reprint of a Chinese edition of 1441.

唐才子傳, about 1400.

說苑, reprinted from an edition of the Sung dynasty.

冷齋夜話, in 10 fasciculi.

附音增廣古註蒙求, in three fasciculi, probably about 1400.

韻府群玉, in 20 fasciculi, fac-simile reprint of an edition of the Yüan dynasty, probably about 1400.

列子屬書口義, in two fasciculi. No date assigned.

集千家分類杜工部詩, 15 fasciculi in three volumes, without date, but to judge from its resemblance in style of calligraphy and paper to the *Dei-tou Roku* already mentioned, probably near the middle of the 14th century.

集千家註批點杜工部詩, in 15 fasciculi, besides two fasciculi of prose and an appendix; fac-simile reprint of a Yüan edition of the year 1308, probably not later than the last quarter of the 16th century.

五百家註音釋昌黎先生文集, in 40 fasciculi. This is an old printed book, by some attributed to the year 1384, but I have not seen a copy of that period. There is an edition printed with moveable types, without date, but probably of the early part of the 17th century. This work is commonly known as the 韓文.

新板增廣附音釋文胡曾詩註, one volume, no date, but to judge from the style of engraving, must be from the hand of the same workman as the old editions of the 千字文 and 蒙求 already noted.

山谷詩註, in 20 books, fac-simile reprint of a Sung edition.

唐朝四賢續詩, in four books, fac-simile reprint of an edition of the Sung dynasty; probably dates from the 14th or 15th century.

增註唐賢三體詩, in three books. This is said to have been fac-similed from a Korean edition, but to have been destroyed at the burning of Kiyau-to in 1467. A second edition appears to have been engraved in 1492.

皇朝風雅前集, in six fasc., supposed to be a fac-simile reprint of an edition of the Yüan dynasty.

詩人玉屑, in 20 fasciculi, of the year 1324.

For most of the particulars concerning the books named in the preceding list I am indebted to the Kei-seki Hau-ko Shi already referred to.

Amongst my own collection I have also the following:

新刊五百家註音唐柳先生文集, in 45 books. At the end there is a curious colophon, stating that "Yü Lang-fu (in Japanese Yu-ra-bo), formerly a resident of T'ai-chen street in the village of Jên-tê, district of P'u-t'ien, circuit of Hsing-hua, in the province of Fukkien in China, living in the vicinity of the capital of Japan, after many years of toil, has at last joyfully completed this. Sealed in the 10th month of the year 丁卯 (i. e., the 4th year of the sexagenary cycle.)" The author of the Kau-ko Zhitsu-roku (考古日錄) rather hastily lays it down that the year 1627, which corresponds to the fourth year of a cycle, is intended, but it appears that the Chinese who engraved the books for this work was living in 1370, and cut the blocks for the 月江語錄 in that year. The nearest fourth year of a cycle is 1387, which must be the proper date of this book.

聚分韻略, a dictionary of Chinese characters, compiled by a Japanese scholar, and arranged according to the four tones, with a preface by the author dated 1306. It is not apparent at what date this book was printed for the first time, but my copy belongs to an edition published in 1493. On the fly-leaf is a note in manuscript to the effect that the *kana* pronunciation and rendering of the Chinese characters added in indian ink were inserted from a copy that had belonged to Ohochi Masabira, who during the siege of Kiyau-to in 1467 had devoted his leisure hours to annotating it in this manner; but some of the additions in *kana* seem too clear and the ink is too black for them to date from the

period of this note, which is 1495. It would appear, however, from this, that there had been an earlier edition than that of 1493.

歷代序略, *Outlines of the History of the Successive Dynasties* which have occupied the throne of China, from the prehistoric period down to the Yüan dynasty, printed from a Chinese or Korean copy, in 1554.

The *San-gau Shi-ki* (三教指歸), three fasciculi in two volumes, a work attributed to Kou-bofu Dai-shi, in which he seeks to reconcile Buddhism, Taoism and the moral philosophy taught by Confucius and his followers. This edition, which is said to be extremely rare, has at the end the date 天正庚辰, corresponding to 1580, with the names of the printer and the calligraphist who copied the work for the engraver.

The *佛果圓悟禪師碧巖錄*, in 10 fasciculi, reprinted from a Yüan edition. It has no Japanese date, but a manuscript note on the cover of Vol. I. attributes it to the chronological period *Ten-shiyau* (天正), or to some date between 1573 and 1592.

The *妙法蓮華經* in eight rolls, the text alone, without preface. At the end of the 8th roll is a colophon bearing the date 永正十六, or 1509, with the names of the person at whose cost the book was printed (美宋), and of the engraver (盛繼), Moritsugu.

The *韻鏡*, one vol. of 52 folios, dated November 2, 1528. The colophon states that this work had never been printed before in Japan, and that the MS. being full of errors, a number of copies had been collated and the result handed over to the printer to be engraved, so as to determine the correct text once for all. It was reprinted in 1564.

Great activity was displayed during this period by the Five Monasteries of Kamakura in the reproduction of Chinese texts, chiefly consisting, if we may judge from the comparative abundance of extant specimens, of collections of poetry by celebrated writers. They are seldom dated, and can only be roughly determined as belonging to the two centuries from 1350 onwards. Amongst these are the following:

集千家註批點杜工部, 15 fasc., with two of prose works and an appendix, in eight volumes, reprinted in fac-simile from a Chinese edition of the year 1308.

集千家分類杜工部詩, 25 fasc., in five volumes, being the text alone, without a commentary.

The Poems of Su Tung-p'o (蘇東坡), with the notes of all the commentators (王狀元集百家註分類東坡先生詩) in 20 fasciculi (my copy has only 18 remaining). The Hau-ko Shi speaks of a reprint of a Yüan edition, which is probably this very one, but the authors had not had an opportunity of examining a copy.

The 新編排韻增廣事類彙編, in 10 fasc., without a date, but evidently reprinted from a Chinese copy.

The 趙子昂詩集, 17 fasc. in two volumes, probably fac-similed from a Yüan edition.

The 皇元風雅, seven fasc. (the 2nd series only).

The 此石間詩集, nine fasc. in three volumes. At the end is printed the publishing price, 130 *yei* cash, about five pence of English money. It is a fac-simile of a Sung edition. Also the 文集 or prose works of the same author.

新板增廣附音釋文胡曾詩註, a thick volume of 80 sheets.

皇本大字諸儒箋解古文真寶, the first series, 10 fasc. in one volume.

From a manuscript by Sakakibara Yoshino, which gives the main facts relating to the early history of printing both in China and Japan, I add the following list of works with the approximate dates at which they were published.

一切經, or the Chinese version of the Buddhist Canon, said to have been engraved at the cost of Ashikaga Takauji early in the 14th century.

楊仲弘集, in the period Yeh-buñ, 1375-1379.

三國佛法傳通緣記, in 1399.

貞永式目, in the period Dai-yei, 1521-28.

醫書大全, do. and

經俗解, in the period Teñ-buñ, 1532-1555.

All the dates given above are obviously only those of the original publication of the respective books, and are, more properly speaking, only the dates of the engraving of the blocks. In many cases, no doubt, the same blocks have been used for a series of copies differing widely from each other in actual date of production, and it becomes impossible to determine with exactness the age of any particular example. After a thousand or so copies have been printed off, a block generally begins to get worn down, and impressions are gradually less and less clear,

The quality of the paper may sometimes aid us in determining the relative age of copies from the same set of blocks, but is never sufficient to enable it to be fixed absolutely within twenty or thirty years. It must, therefore, not be forgotten, in speaking of the age of block-books, that the date of engraving and not that of the actual printing is meant.

The preceding lists probably do not by any means exhaust the titles of all the books printed in Japan during the four hundred years terminating with the end of the sixteenth century, but there seems to be no reason to suppose that the art was at any time within those four centuries practised with much vigour. It appears, however, to have received a great impulse about the last years of this period from the expeditions of Hideyoshi against Korea, when a considerable number of books were brought back as booty by the victors, and the Japanese learnt what had been done, by a people whom they had considered so vastly their inferiors, in the way of multiplying copies of works valued by all cultivated men. A further stimulus was imparted by Ikeyasu, who spent the last few years of his life in forming a library of Japanese manuscripts, and encouraged their reproduction by the printer. But amongst the books obtained from Korea were some printed with moveable types, a contrivance which seems at once to have found great favour with the Japanese, for we find that nearly all the books of any importance that were printed during the next thirty or forty years were printed with moveable types, and block-books are comparatively few in number.

II.—PRINTING WITH MOVABLE TYPES.

Printing with movable types of clay is said to date in China from about the middle of the 11th century, under the Sung dynasty, but I have not been able to find any evidence to corroborate this statement. The want of a good library of reference is one that is continually felt in this country by all who are engaged in investigations, in no matter what branch of knowledge. To the Koreans is attributed the invention of copper types in the beginning of the 15th century. It may at least be shewn by inspection of books bearing dates of that period that they used these types, even if the invention be not due to

them. As is well known, the Chinese government had a large font of copper types cast in the reign of K'ang-hsi (1662-1723), which was used for printing the enormously voluminous cyclopædia, of which a copy was not long ago acquired by the British Museum; but in the reign of his grandson (about 1740) these were melted down to furnish metal for casting copper currency, and a font of wooden types, which is said still to be in existence, was subsequently manufactured to replace it.⁷

In the library of the Tokugawa Shiyau-guñ there were as many as twenty-three Korean movable-type books, while the author of the Kei-seki Hau-ko Shi enumerates fourteen more, and I myself possess several others, some of which were unknown to the author of the work just referred to, or to the compiler of the Catalogue of the Shiyau-guñ's books entitled O Shiyo-zhiyaku Rai-reki Shi. Some of these are extremely voluminous, extending to over two hundred fasciculi, such as the reprint of the Wên-hsien Tung-kao 文獻通考, the Yü hai 玉海, the Hsin-pien Ku-chin Shih-wên Lei chü 新編古今事文類聚, the Sung Shih 宋史 and the Shih-ch'i Shih Hsiang-chieh 十七史詳節. But the most interesting fact in connection with these books is the early date assigned to some of them. The Sun-tzu Shih-i Chia Chu 孫子十

⁷ Since this was written a friend has communicated to me the following references on the subject of printing in China: *Journal Asiatique*, 4me Série, Tome IX. p. 505, "Documents sur l'art d'imprimer à l'aide de planches en bois, de planches en pierre et de types mobiles, inventé en Chine bien longtemps avant que l'Europe en fit usage; extraits des livres chinois, par M. Stanislas Julien;" *Chinese Repository*, Vol. XIX. p. 247, "Movable Metallic Types among the Chinese," in which is embodied a translation of Julien's article, and Wuttke "Geschichte der Schrift und des Schriftthums," Leipzig, 1872, pp. 339 and 345. The latter author quotes also from Cibot, "Essai sur la langue des Chinois," and Panthier, "Mémoires sur l'antiquité de l'histoire et de la civilisation chinoises," in the *Journal Asiatique*, 6me série, tome X. p. 409, but derives the greater part of his materials from Julien. The French savant makes no mention of movable types other than those of clay, as having been employed in China, and in the absence of further accounts we may conclude that the Koreans were the first to use metallic types. Wuttke, on the subject of movable types in China, gives no more information than is contained in Julien's article. On p. 443 he gives some seven lines on the subject of block printing in Japan, and of Korea he merely remarks (p. 426) that the Chinese method of printing books was introduced into that country, but without giving any date.

一家註 was printed in 1409, the Li-tai Chiang Chien Po-i 歷代將鑑博議 in 1437 and the Shih-pa Shih-liao 十八史略 in 1434. Concerning, this book, the Kei-seki Hau-ko shi says:

"In 1420 (永樂庚子) the King of Korea ordered copper movable types to be made, and further ordered large copper types to be made for the purpose of printing this book. Distinctly is visible the 'post-face' of Korean officials dated in the year 1434 (宣德九年)." This book was in the Ashikaga School, but I have not been able to examine it for myself. But even older than these books seems to be an annotated edition of the K'ung-tzū Chia-yū or Kou-shi Ke-go (標顯句解孔子家語), reprinted from a Chinese edition, in three fasciculi. On folio 25 of the 3rd fasciculus is the colophon 延祐丁巳陳實夫刻于續一書舍, "printed by 夫實陳 at the Discrimination Unity Bookshop, in the year 1317." To this succeeds a notice of K'ung An-kuo, as in the ordinary editions. Next follows what appears to be an entirely separate work bound up together in the same volume, and entitled Hsin-k'an Su wang Shih' chi 新刊素王事紀, the first sheet of which is a table of contents, ending with 泰定甲子秋蒼巖書院刊行 "printed by the 蒼巖書院 in the autumn of 1324." I have purposely left the names of the printer and the printing-offices untransliterated, in order not to prejudice the question whether they are Chinese or Korean, for on that depends almost entirely the conclusion to be arrived at as to the real date of the volumes. After the table of contents containing the second of the two dates, follows a portrait of Confucius, with some notes upon his physical characteristics and other portraits of the sage which had been handed down in the families of his descendants. Next comes a short chronology of his life, to which succeeds his pedigree. This folio was printed from a block. The rest of this section of the book, ten folios, is again in movable type. Then follow three folios printed from blocks, showing the arrangements of the offerings and the seats of the different grades of officials at the services in his honour, and the remainder of the volume is occupied by an account of these ceremonies, 14 folios, printed with movable types, but without a date.

A Chinese teacher to whom I have shown this book is of opinion that the printers of the whole were Koreans, but on the other hand more than one Korean who have seen them consider the first date to be that of

the Chinese edition from which the Chia-yü is a reprint, but the preface to the second work bound up with it they take to be signed by a Korean. It is certainly a very common practice in reprinting a Chinese work on blocks to copy the date, because the original book is in fact often pasted on to the blocks, and the whole is then engraved, without the omission of a single character. If the fac-simile printer wishes to add his own date, he inserts it after the original colophon, as is to be seen in some of the volumes of the first reprint of the *Deft-tou Roku*, where the dates of the Chinese original edition and of the Japanese fac-simile are found side by side. But this is not so likely to happen in the case of a book reprinted with movable types. Here there is less inducement for the reprinter to insert the date of the original edition or the name of the printer whose work he is copying, for that would only be done for some special reason, as for instance the desire to deceive a purchaser into the belief that he was buying a copy of the genuine original book, a deception which of course is quite out of the question where it is a book printed with movable types. If it should ever happen that a Chinese edition were discovered with the same date and printer's name as this Korean copy, then there would naturally be no longer any doubt of its being a mere reprint, mechanically correct down to the slightest details, but taking into account the opinions expressed by the Chinese and Korean to whom the book was referred, and the foregoing considerations as to the usual practice in reprinting, I think we may provisionally hold these volumes to date really from the years 1317 and 1324.

This book is most important for the history of printing in all countries, since its date is at least a hundred and twenty-six years before the earliest printed book known in Europe, and a hundred and thirty-three years, if the date of the Chia-yü itself be taken. But it is even possible that this book is not the first of its kind in Korea or China, and we may still expect, when Korea comes to be thrown open to the rest of the world, to discover other old printed volumes of which no knowledge has hitherto been accessible. That it is printed in the main with movable types there can be no doubt whatever. One criterion is the irregularity of the characters themselves, a second is the gap at each corner of the framing which encloses the page, and the third is the remarkable difference in appearance between the pages containing

diagrams, which of course had to be cut on blocks, and those which consist simply of letter-press. The former, though prepared as part of the same book, are conspicuous for the great regularity of both calligraphy and the framing round the page, in which they present a striking contrast to the remainder of the volumes. This opinion is supported by the authority of the Kei-seki Hau-ko Shi, in which this work is described as 朝鮮國活字刊本 "a Korean movable-type printed book," and one of whose authors was formerly the owner of the copy which I now possess. But even if it should turn out that this work is after all not so old as it at present seems to be, there are still the other three books previously named as being anterior to 1450, the date of the invention of printing with movable types in Europe, concerning which there appears to be no reason for doubting the accuracy of the statements made by Japanese bibliographers.

Further evidence of the early date of printing with movable types in Korea is quoted by Kōf-dou in his In-buſi Ko-zhi (古文古事), vol. 5, from the "newly-cast type" post-face of a Chinese work, the Poetical Works of Ch'én-Chien-Chai,⁸ to the following effect: "The art of Printing with movable types was started by Chén Huo (沈括, of the Sung Dynasty), and was perfected by Yang K'ê (楊克). But most of these were clay types, liable to be easily destroyed and not sufficiently durable. A century later, owing to the divine wisdom begotten by the revolution of time, the beginning of moulding copper into characters for transmission to all after ages was made in our country (i. e., Korea). . . . In the 1st year of Yung-lo (1403) they were called Kêng-tzu Characters, and the old expositions of the Books of Poetry and History and the commentary of Tso, which had been read in the presence of the Emperor, were used as models for forming the types, put of this font nothing has survived. In the year 1434 they were called Chia-yin Characters, and these were modelled upon stories of filial piety, obedience and good actions and the Lun-yü. Those which were made in 1455 also went by the name of the corresponding year of the sexagenary cycle, and they were written by a man named Kang Hwi-an (姜希顔). Again there was a font made in 1465, and called after that year, by Chōng Ran-chong (鄭蘭宗), both of which are still used (i. e., at the date of this

⁸ 陳蘭宗

"post-face"). In 1484 our King gave an order to the cabinet, . . . and as the result of this a copy of the 'Lives of Virtuous Women,' compiled by 歐陽公 was got out of his private collection and used as a model for the characters. . . . The work occupied from the 24th of the 8th month to the 3rd month of the succeeding year. Over 300,000 characters large and small were made, and these were used in printing books. They were clear, correct, good and finely made, and when arranged in order resembled a string of pearls" The "post-face" to the Korean edition of the Ta-hsio Yen-i (大學衍義) says: "In the 1st year of Yung-lo (1403) His Highness the King said to his attendants: 'I desire to have types moulded in copper, with which to print all books that I may get hold of, in order to make their contents widely known. It would not be right to lay the burden of the cost upon the people, but I and my relations, together with those of my distinguished officers of all grades who take an interest in the undertaking, ought surely to be able to accomplish this.' He consequently contributed all his own private treasure, and gave the Books of Poetry and History and the Commentary of Tso to serve as a model for the characters. The "post-face" to the Korean edition of the History of the Earlier Han Dynasty also says: 'In the 11th month of the year 1413 His Highness the King of his own motion ordered his officer Ri Chang (李藏) to cast a fresh set of types, which was completed within the space of seven months." Here we have two apparently independent native Korean authorities for the statement that copper types were used in Korea as early as the year 1403, and it is not unreasonable to suppose that wooden types were an earlier invention in that country. The earliest Korean book I have seen bearing a date that is printed with copper type is the 醫學正傳, a medical work in eight volumes, the colophon of which is dated 喜靖辛卯 or 1531, but as is well known, by far the majority of books printed in Korea are without a date. Such copper-type printed books are, however, by no means uncommon. The Wên-hsien Tung-kao (文獻通考) was printed with this kind of type, but has no date. It is known, however, to be older than the middle of the sixteenth century. One of the finest productions of the Korean press that I have met with is a dictionary of Chinese characters, of course merely a reproduction of a Chinese work, entitled 大廣會會玉篇, consisting of

thirty fasciculi bound together in one volume, 14 inches high and 10 inches wide, 210 sheets with 17 columns to a page, thus exceeding in size the ordinary Korean books as much as they in their turn surpass the average Chinese and Japanese volumes. It is undated, but probably not very modern.

Concerning the introduction of movable types into Japan, there seems to be little doubt. Tradition indeed says that the invention was already in use early in the 13th century, and that Kau no Moronafu, under the first of the Ashikaga Shiyau-guñ, had the works of the priest Mu-sou Koku-shi produced in this manner, but the evidence for these statements is not considered of any weight by those who are most competent to form an opinion. A dictionary of Chinese characters is spoken of as having been printed in movable type in the beginning of the 16th century, and is described as *Shin-zhi Setsu-you Shifu* 眞字節用集. The Five Monasteries of Kamakura are also said to have possessed a font of type, probably wooden, but no mention is made of any books printed with it. But the most usually accepted account is that after the first invasion of Korea by the armies of Hideyoshi, in the end (of the 16th century, a large quantity of Korean movable type books were brought back by one of his generals, Ukida Hideiha, which formed the model upon which the Japanese printers worked. We can hardly explain in any other way than this the frequent occurrence among the Korean books in the library of the Shiyau-guñ of books which had been bestowed as gifts by the King of Korea, and which bear a stamp to that effect. The very shapes of the types employed for the first Japanese movable type editions appear to have been closely imitated from some of these Korean books, and the ornament of the margin² is an exact copy of that which is found in nearly every Korean volume of that period as well as of more modern times, while in the use of large paper of almost folio size the example of the Koreans was also at first followed by some printers.

The very earliest of all the productions of the Japanese press after the adoption of the new invention was the *Meng Ch'iu* or Reader for the

² This is a double trefoll in white on a black ground in the margin. More than 30 of the movable type books of the Kei-chiyan period described further on have it.

Young (its full title is 標題徐狀元補注蒙求). The colophon gives the name and residence of the printer, who was an inhabitant of Kiyau-to, and expresses the hope that the learned who may detect mistakes in this work prepared by him to meet the wants of the young and ignorant, will not fail to treat him with due severity. It is dated "5th year of Buñ-roku," which corresponds to our date 1596, the change to the style Kei-chiyau not having yet taken place. The book is in three volumes, averaging a little over 90 folios.¹⁰ The size of the page is, height 6½ inches, width 6 inches.

The next book printed with movable types was the *Kin-shiu-Dan* (錦繍段) in 1597, in one volume, which is very rare. It is described, however, by Kōn-dou Morishige as being printed with the same set of types that were afterwards used in the production of the first two books of the *Ni-hōn-gi* and the *Four Books*. These are usually said to have been of copper, but the "post-face" to the *Kin-shiu-Dan* expressly states that they were cut on wood, and adds that the invention was brought to Japan from Korea, in the following words: "As to the characters, single signs were engraved on single pieces of wood, which were then spread on a board and impressed on a sheet of paper. By re-arranging the pieces it becomes possible to meet the requirements of all the great libraries in the world. This contrivance was recently discovered in Korea, and having come to the ears of the Mikado, he caused workmen to copy it. It was His Majesty's wise thought to imitate the practice of the ancient kings, who educated their subjects by teaching them the Six Classes of the Book of Poetry, in order that these verses, being preserved in families and repeated by all, might be handed down imperishably. Kei-chiyau, 2nd year. Written by his servant the priest Rei-zan of Nan-zen-ji."

In addition to the foregoing, there were also printed with the same font the first two books of the *Ni-hōn-gi*, under that title, the intention being evidently to complete the work, but, for what reason is unknown, the plan was abandoned, and only these two books, which are usually known as the *Zhin-dai no Maki*, or *Books of the Age of the Gods*, were

¹⁰ My copy wants the first volume: the 2nd and 3rd have 93 and 9 respectively, not including the index.

published. On the inside of the first leaf is the title in large black characters "Ni-hoñ Shiyo-ki, newly printed in the spring season of Kei-chiyau tsuchi-no-to wi." This date corresponds to the year 1599. There is also an edition of *The Four Books* and the *Book of Filial Piety* printed with these types. Each work has a separate title page in the same style as that of the *Ni-hoñ-gi*, consisting of the title of the book followed by the date which corresponds to 1599, making six volumes in all, as the works of Mencius form two volumes by themselves. The type with which these works are printed is truly worthy of the imperial dignity, being cut on bodies about three-quarters of an inch square, and thus exceeding in size anything attempted in this country either before or since. The *Book of Filial Piety* of this edition would appear to be rare, as it is not mentioned by the bibliographers who describe the others. Kōfū-dō gives the names of three other books printed with this font, the two famous poems by Po Lo-t'ien entitled 長恨歌 and 琵琶行, and a medical work entitled 陰虛本病. Besides the wooden font, a copper one was made about twenty years later, with which a Chinese cyclopædia, the 皇宋事實類苑, was brought out in 1622, in 78 fasciculi, and bound in 15 volumes or less according to the taste of the owner. This is a splendid specimen of typography, probably the finest ever produced in Japan.

Iheyasu's activity in collecting ancient manuscripts and having copies multiplied in order to rescue them from the danger of oblivion, has already been mentioned. He was also a patron of the printing-press. About the same time that the books which have been just spoken of were being brought out at the expense of the Mikado, he had caused large fonts of wooden type to be engraved in at least two sizes, which he gave to the priest Sān-yēu. This man, who had been the principal of the Ashikaga School in Shimotsuke,¹¹ was transferred by Iheyasu about the end of the 16th century to a college founded at Fushimi for

¹¹ This was probably one of the ancient provincial schools established as far back as the 7th century, which having fallen to decay, was revived near the town of Ashikaga about 1450 by Uyesugi Norizane, and placed under the superintendence of a Buddhist monk as principal. The 9th in succession of these headmasters was Kan-shitsu or Sān-yēu (b. 1548, d. 1612), who accompanied Iheyasu to the battle of Seki-ga-hara, and afterwards became a great favourite with him.

monks and laymen, where he brought out a considerable number of books printed with movable types during the next twenty years. The name of the monastery thus established as a college was Wei-kuwai-zhi; it was afterwards removed from Fushimi to Kiyau-to, and the font of wooden type used by Sai-yeu was still preserved there until within a few years ago.

Sai-yeu's first production was the Kou-shi Ke-go or K'ung-tzu Chin-yü in 1599, two or three months later than the Mikado's edition of the Four Books. It has a "post-face" by Sai-yeu himself, in which he states that it is the first book printed by him with the "several hundred thousands" of wooden types presented to him by Iheyasu. He also says that his text was based on several Chinese editions, but this seems to be inexact. I have collated a copy of his book with the early Korean edition already described, and find that the two coincide almost exactly, Sai-yeu's being almost entirely a reproduction of the Korean book, character for character and column for column, with the exception of perhaps a fifth of the whole, but the number of columns in each page is less. It contains everything that is in the Korean edition, arranged in a slightly different order, and includes the portrait of Confucius, which has been copied by hand instead of being fac-similed.

This first-born of the Fushimi press was followed by two Chinese works on the art of war, the 三略 and the 六韜, both in the same year as the Kou-shi Ke-go, and in 1600 by the Zhiyan-guwan Sei-yeu 貞觀政要, in eight volumes (10 fasciculi). The "post-face" to the latter runs as follows: "The present Nai-dai-zhiñ Lord Iheyasu is one who, after the lapse of a thousand years, still honours the virtue and admires the greatness of that wise prince of his time, distinguished for brilliant soldier-like qualities, namely, the Founder of the T'ang family, Wen Huang-ti, who established a dynasty and knew how to maintain it. Having previously ordered the old priest Sai-yeu, the former Principal of (Ashikaga) School, to correct the text of the Zhiyan-guwan Sei-yeu, and last year having had the (Kou-shi) Ke-go printed, he now sends the Sei-yeu to press, following the example of holy and wise men, and providing the means of ordering aright the state. When the great and wise God who Prospers the Country (*i. e.*, Hideyoshi, who was deified after his death by this title) was about to take his leave of the earth, Iheyasu

received his last injunctions to lead his successor the youthful Hideyori in the ways of wisdom, since which time his tolerant and generous kindness, and his wisdom in governing have been such as could only be paralleled by Chou Po, Ho Kuang and An Liu acting as the advisers of the Emperor Chao. Great is the good which has resulted from his endeavour, by circulating this work throughout the country, to cultivate harmony between all classes of the nation, wherein he is both mindful of the old pact he entered into with the Wise God, and discharges his utmost loyalty towards his young prince. Dated Kei-chiyau, 5th year, 3rd month, and 15th day. Respectfully recorded by the monk Shiyou-yetsu, formerly of Nafizē-zhi and now of Shiyau-koku-zhi." This composition is extremely interesting for the glimpse it gives us of the estimation in which these two great statesmen, Hideyoshi and Iheyasu, were held by their contemporaries, and as evidence also of the position which was occupied by Hideyori as the suzerain of the man who was afterwards to supplant him in the possession of supreme administrative authority, such as we should look for in vain in the pages of the ordinary Japanese historian. The book is extremely rare, which is accounted for by a tradition that the greater part of the edition was destroyed by fire at the burning of the castle of Ohozaka, in 1615, but I will not undertake to vouch for its truth. It was reprinted in 1623 with movable types, with exactly the same paging and the division in columns, but the font used was apparently a different one, and the "post-face" is absent.

The year 1605 was again fruitful in the production of books not before printed in Japan. Among these are two distinct editions of the "Book of Changes" (易經). One of these is from the Fushimi press, and has a "post-face" by the same writer as that of the preceding work, in which he maintains that Confucianism and Buddhism are identical in their essential doctrines; that Sākya in China would have taught the same things as Confucius; and that Confucius, if the sphere of his labours had been placed in India, would have propounded the same views of life that came from the mouth of Sākya. This edition was printed by the special command of Iheyasu. It is divided into six fasciculi, bound up in three volumes. The other is in ten fasciculi, bound together in five volumes. At the end is a colophon, 關東下總佐正運刊群, from

which it appears to have been printed in the province of Shimofusa. This is usually called the Ashikaga edition.

The Adzuma Kagami of this year also has a long "post-face" by Shiyō-yetsu, dated Kei-chiyau, 3rd month. It appears that this work was a great favourite with Iheyasu, and we may suppose that it was printed by his express command. There is a second movable type edition, distinguished from this by having the characters 富春堂新刊, "newly printed by Fuku-shiyūn Dau." of the two block-book editions which are common in the booksellers' shops, the earliest with a "post-face" by Hayashi Dau-shiyūn, and dated Kuwān-yei, 3rd year (1626), is a fac-simile reprint of the first movable type edition, with the addition of the Kuñ-teñ marks for the assistance of the reader, and there is a second fac-simile edition, printed from the first and dated Kuwān-buñ, 1st year (1661). A *kana* edition of 1663 is also mentioned.

By a private printer is the Geñ-Kau Shiyaku-shiyō 元享釋書, 30 books in 10 volumes, in quarto form, if such a term can be applied to a Japanese book, which is of course what we should more correctly call a folio, of greatly varying proportions. The name of the printer is Shimamura Shiyau-zau (下村生鳳).

In the following year (1606) we have the Seven Military Classics from the Fushimi press, with a "post-face" by Sañ-yeu, under the alias of Kañ-shitsu. This edition was reprinted later in fac-simile on blocks, and from this again with the addition of the *ado-gana*. Of the same year there is also the Tei-kañ Dzu-setsu (帝鑑圖說), with illustrations, in six volumes.

To the year 1607 belongs the fine edition of the Moñ-zeñ or Chinese Delectus (文選), with the commentary styled "of the Six Ministers" (六臣注), in 60 books, forming 30 volumes. It is evidently nothing more than a fac-simile of a copy imported from Korea, as it has the Korean trefoil mark in the margin, and the large size is also a characteristic of books printed in that country. Indeed there is a tradition that Ohochi Yoshitaka, the predecessor of the Mouri family in the lordship of Nagato and the adjacent provinces, sent Japanese paper to Korea in order to have a copy or copies of this very work struck off for him by the printers of that country, who were

deservedly famous for great skill in their art.¹² The Japanese edition under discussion is attributed to Naboye Kanetsugu, a retainer of the *dai-miyau* Yonezaba Kagekatsu, who was an active printer of books about the beginning of the 17th century. It is sometimes said that this work was printed by him with copper types, but I cannot find any good authority for the statement, and the letter-press itself does not, on close inspection, appear to justify such a conclusion. Some copies have lines dividing the columns of print, and these are esteemed by booksellers as greater rarities than those which are without them.

A year later, in 1608, there is a Chinese work on medicine, the *黃帝內經素問註證發微* in nine fasc., or 11 vols., printed by Bai-zhiyu (梅壽), and in 1609 we have a Chinese work on acupuncture (the *帝內經靈樞註證發微*), nine books in six volumes, with a few woodcuts representing the parts of the human body to which the needle is to be applied, by the same printer.

Mention has already been made of the use of copper types by the Mikado's printer for a Chinese cyclopædia in 1621, but he had already been anticipated by Iheyasu, who as early as 1615 had given orders to have an edition of the *Dai-zau Ichi-rañ* 大藏一覽, a collection of stories from the Buddhist Canon, printed with copper types. He was then residing at Suñ-pu, where artizans skilled in that kind of work were extremely scarce, and men had to be obtained from Kiyau-to. There are still extant some of the documents relating to the expenditure on this undertaking, such as receipts for wages, which appear to have been at the rate of a *shiyau* of rice per diem for all classes of workmen, whether engravers, compositors, pressmen or correctors of the press. Although there is no doubt that a large quantity of new types had to be cut for this particular work, it appears that there was already a considerable stock of them, about 20,000, in existence, though the bibliographers do not mention any work for which they had been used.

¹² A magnificent example of what the Korean block-cutters and printers could achieve lies before me in the form of an early copy of the literary works of the Chinese writer Tao Yüan-ming (靖節先生), in two large volumes, height 15½ inches and width 9 inches, dated 1583. This or some similar book seems to have furnished the Japanese with a model for their types, which closely resemble those of Korean originals, even down to the minutest peculiarities of calligraphy.

This book was closely succeeded by the *Guf-shiyo Ji-yen* 群書治要 in 47 fasciculi (there should be 50 in all, to complete the work, but the 4th, 13th, and 20th seem to have been wanting from the very first). It is without either preface, post-face or date, but the records show that the order for its being undertaken was given by Iheyasu on the 6th of March, 1616, and the necessary workmen were at once ordered from Kiyau-to. On the 9th of April the compositors set to work, and a Chinese was engaged to supply any additional types that might be found to be wanting. So great was the expedition employed that the book was out of the printer's hands before the middle of July, the time thus taken not having much exceeded three months, so that the compositors must have worked at the rate of something over thirty pages a day. Over 13,000 new types had to be engraved specially, all of which were cut by the hand of this single Chinese. It appears that Iheyasu had been very anxious to bring out this book for years past, beginning with 1610, when he caused two manuscript copies to be made by the priests of Kamakura. Later on he particularly prescribed it as a part of the education of the nobles of the Mikado's court, and even after he fell ill of the disease which was to carry him off, he still took an interest in the progress of the printing of this, his favourite book. But he was not destined to see its completion, for he breathed his last on the first of June of the year 1616. Very minute details have been preserved concerning the arrangements made for carrying out the work. The number of workmen employed was 23 in all, consisting of two block-cutters, three engravers, ten compositors, five pressmen and three correctors of the press. Each man was to get 20 *moime* of silver a day for his travelling expenses from Kiyau-to to Suifu-pu. There was some difficulty in getting correctors of the press, as there were no competent readers to be had in Kiyau-to, and finally ten monks fit for this duty were procured from Kamakura. The quantity of type in stock was 67,490 of large type and 32,708 of small. It is clear from what is said about this font that part of it had existed previous to the printing of the *Dai-zau Ichi-rañ*. Amongst the other gear are enumerated 13 printing boards or tables, 48 wedges, 5 boards for beating out the paper so as to give it the required smoothness of surface, and 5,819 boxes to hold the type. The types were cast, and probably finished off with engraving tools afterwards, for the impressions

do not look as if they had been taken from mere castings. The word used for "type" is *Zhi-gi* (字木) literally letter-wood, from the wooden types which were at first employed. The workmen received as wages one *shiyau* of rice per diem, except the copyists and correctors of the press, who were paid three times as much. The hours of work were from about six in the morning until six at night, and the theatre in the outer encinte of the castle was turned into a workshop for the occasion. The name of the Chinese type-founder was Lin Wu-kuan (林五官), and he was assisted by three or four Japanese. The number of copies printed does not appear to have been as large as an ordinary edition in Europe, and the book is by no means common. The font of type was eventually presented to Iheyasu's son, the first Prince of Ki-shiu.

With the death of Iheyasu the printing press lost its most powerful and munificent patron, but the work was still carried on by private individuals and by the religious corporation of Wen-kuwan-zhi at Fushimi, established by him. One of the most energetic men who engaged in the trade was Tanaka Chiyan-za-we-moñ of Kiyau-to. He brought out in 1625 a great Chinese dictionary, the 增補會通韻府群玉, in 38 volumes, and the Hōn-ten Buñ-suwi 本朝文緯, a collection of celebrated pieces composed by Japanese authors in the Chinese language in 1629, 15 volumes. The Prose Works of Po Lo-t'ien (白樂天) in 30 volumes, though without date or printer's name, is probably by him, as it certainly was printed with the same types, and also the native Japanese dictionary entitled Wa-miyau Sen 倭名抄 of the year 1617. I am disposed to attribute to the same press several other reprints of Chinese books, such as the 標題徐狀元補注蒙求, the 宋陸北事, the 韓文, as well as the picture-book of Chinese sages entitled 聖賢圖, which, printed first with movable types, was in 1651 reprinted in fac-simile on blocks. The 古文真寶, of which there are two series usually bound as five volumes, is from the press of a Kiyau-to book-seller named Shiñ-machi, of Muro-machi dehori, Kiñ-bei Machi. There are two editions, one of which is dated 1609. The paging and setting-up correspond exactly, line for line and character for character, in these two editions.

Then there is a collection of Chinese poetry by a Japanese monk, the Kiñ-shiu-dan (錦繡段), in 3 volumes, of the year 1623, by a printer

named *Gefsa* (支佐), and the *Shi-geñ Sen* (危言抄) of Hayashi Daushiyufi, being a collection of Chinese proverbial sayings, with a commentary, in which the Chinese text has been engraved separately on blocks and set up together with the movable type, dated 1620. The earliest book I have met with in which the Japanese syllabic signs are used conjointly with the Chinese square character, in the mixture called *Shin-katakana*, is an edition of the *Tsurezure-gusa*, in three volumes, dated 1601, with a colophon signed 素然 *So-neñ*. Another book printed in the same style about this period, but without a date, is the *Heike Monogatari* in 12 volumes.

The production of annotated editions of the Chinese Classics and works of a similar character was also carried on with great industry, by the School at Fushimi, to which allusion has already been made more than once, at least I am inclined to think so from their general resemblance to the edition of the *Book of Changes* which we know was brought out there at the express desire of Ikeyasu, its founder. Amongst these are the *Book of Histories* (尚書) in 13 fasciculi, bound in three volumes, with the preface of Confucius divided into separate portions, one of which is prefixed to each section of the Book, of which there are 32; the *Book of Rites* (禮記), divided into 49 sections; the *Collected Commentaries on the Spring and Autumn and Annuals* (春秋經傳集注), the *Learning for the Young* (小學集說), with the usual commentaries; the works of Chuang-tzu 莊子虞齋口義, the *Book of Filial Piety* (古文孝經), and the *老子虞齋口義*. None of these editions have a date, but there can be no doubt as to the fact of one of them at least, the works of Chuang-tzu, being of this period, since it was already found necessary to reprint it in fac-simile on blocks in 1629. The *Book of Poetry* (毛詩), 20 fasciculi in 20 volumes, and the *Commentaries on the Learning for the Young* (小學集註大全), though not printed with the same types as the foregoing, evidently belong to the same time, and may possibly have been produced by the same printing establishment. The works of Su Tung-po in 25 volumes and of San-kuh (山谷) in 10 volumes should be added to this list.

Of the "Histories" of Szü-ma Tsien (史記) there are two movable type editions, with a running commentary, each in 50 volumes, evidently early in the century. One has nine columns to the page, without

dividing lines between, the other has eight columns with the lines. The latter is somewhat rare, and complete copies are difficult to obtain. A third movable type edition, bearing the date Kei-chiyau, 4th year (1599), and having 10 columns to the page, was in reality printed between 30 and 40 years later, with the same types that were used in the production of the Dai-Han-niya Kiyau by the community of Kuwañ-yei-zhi (Uheno) at Yedo, and 1599 is simply the date of the manuscript from which it was set up. It is greatly inferior to the two others in paper, size, type and every other particular.

Two editions of the Mañ-yefu-shifu (萬葉集) belonging to this period are known to me, both without a date. The one has the Korean trefoil mark in the margins, and is printed in square Chinese characters without *kana* at the side; the other, wanting the Korean mark, has the reading in *katakana* at the side of the Chinese characters, an arrangement which must have required considerable ingenuity. The Korean mark is wanting, but apart from this and the insertion of the *kana*, this edition is almost a fac-simile of the first-mentioned, as far as the division into columns and pages is concerned. Examples of this contrivance seem to be very rare. In another volume of this period in my possession, not only the *kana* but all the other *kuñ-teñ* signs are added in movable type,

A rather remarkable book, on account of its voluminous extent, is a Chinese cyclopaedia (the 新編古今事文類聚), in 221 books, bound in 78 volumes, besides seven volumes of Index. It is without either printer's name or date, but is evidently of the beginning of the 17th century, before the ardour for printing with movable types had begun to abate. An example of useless expenditure of this kind is perhaps the great dictionary entitled Lung K'an Shou-chien in eight volumes, in which as many as twenty-six thousand four hundred and thirty separate characters are defined, and for which that number of separate types had therefore specially to be cut on wood, besides about six times as many small types for the explanations. This is the calculation given in the preface to the book, but it is, however, evident that this large quantity of the smaller font would not be needed if the printer contented himself with setting up only a few pages at a time.

My present list of undoubted movable type books of this period will be completed by the names of a few works of minor importance, the

Han-niya Shin Kiyau with a commentary (般若心經注釋) in one thin volume, printed by the priest Shiyau-jiki (正直) in 1609; a medical work in Chinese, but by a Japanese author, entitled 辨證配齊醫證, in three volumes, written in 1584, but without any colophon; Kuwaku-rin Giyoku-ro 新刊鷗林玉露 in three volumes, apparently reprinted from a Korean original, no date; the 剪燈餘話 in four fasciculi, bound as one volume, and the 右文眞實 in two volumes. Both of these are without date, but the latter was reprinted on blocks in 1647. The 近思錄集解 in four vols., no date; 本草序例, "Preface and Introduction to the Pên ts'ao" (Chinese botanical cyclopædia) one vol., 1603; the 十八史略 in seven vols., no date; and the 麻菴先生語錄類要, 18 fasc. in four vols., no date.

There is a series of books belonging to this period, printed in a mixture of cursive Chinese character and *hiragana*, which by many persons are said to be examples of movable type printing. Sometimes the *hiragana* signs are separate, but in most books of this class they are more often combined in groups of two or three. If these groups were single types, then the number required in excess of the simple *hiragana* signs would be so large as almost to nullify the benefit expected to be derived from the application of the invention to printing the Japanese language. The Chinese cursive characters used in these books also seem to be for the most part more irregularly formed than it would be reasonable to look for, where the type-cutter would have no object beyond producing a fairly legible type, and had no interest in contorting the characters to make them approach nearer to some fanciful standard of elegant calligraphy. It is nevertheless possible that the fashion of printing in movable types may have been so all-powerful as to overbear all considerations of either economy or convenience, and that the printer in *hiragana* principally aimed at trying how far he could reproduce the effect of a flowing handwriting with his types. It is clear from what has been said about the employment of workmen to cast or engrave any additional types that might be wanted in the course of setting up a book, that the printer was not generally the owner of a font in all respects complete, that he started with whatever types he could expect, in the ordinary course of things, to require, supplementing his needs as they arose; and he thus might easily succumb to the temptation of

adding to his working stock any marked beauties of penmanship that presented themselves to him in the manuscript from which he was composing. Some such hypothesis as this must evidently be adopted if we are to accept all these so-called movable type cursive character books as what they are represented to be. One of the earliest examples of this kind which I have met with is a thin volume entitled *Tsuki Hi no Sau-shi*, the very first type in which is formed of a Chinese character with the Japanese equivalent word, *Somo-somo*, at its side, and if these two belong to a font of type it is pretty clear that they must have been cut specially for use in this place. This book is without date, but is supposed to be a specimen of the work of Nahoye Kanetsugu, to whom is attributed the great edition of the *Moji-zei* with movable types of the year 1607, and who was still alive in 1616, as we know from his having been applied to then to aid in searching for additional manuscripts of the books that were being printed for Ikeyasu.

To this class belong the following books:

Seu-moñ Seu (曾聞抄), three vols., being a commentary on the *Ise Monogatari*, with the alternative title of *Ise Monogatari Kiki-gaki*, printed on different coloured papers. It is dated 1608.

Ise Monogatari in two vols., with illustrations in a very rude style. It greatly resembles the preceding book, of which it is a new edition revised, in 1610.

The *Ten-Shiyau Ki* (天正記), being a chronicle of the events between 1573 and 1592, in nine fasciculi forming three volumes, dated 1610.

Kuwa-deñ Seu (花傳抄), in eight volumes, a treatise on the dramatic representations known as *Nou*, without a date.

The *Tsure-dzure Gusa*, in two volumes. The first has the colophon "printed by Sugita Riyau-an Gen-yo" but without a date.

Yei-shiyu Satsu-yeu (延壽操要), a treatise on health and the art of attaining longevity. It has a colophon dated *Kei-chiyau tsuchi-no-to wi*, which corresponds to 1599, but that is more probably merely the date of the manuscript from which it was printed.

The *Sa-goromo*, a romance composed in the eleventh century by the daughter of the famous *Murasaki Shikibu*, in eight volumes, printed with the same types as the *Kuwa-deñ Seu*.

Shiu Chiya Ron (酒茶論), a little book in which the respective merits of tea and wine are discussed. On the fly-leaf of my copy some one has written in the date corresponding to the year 1596, which may be the date of its composition, but the print appears to be of a much later period.

The Mu-goñ Seu (無言抄), two vols., a dictionary of the uses of words in poetry, with numerous post-faces, the latest of which is dated 1603. Upon closer examination of this and numerous other books, of which the typography presents a similar appearance, I became more inclined to admit the correctness of the statement that they were printed with movable types, although at first sight, and without having inspected several specimens, the natural conclusion would be the other way. But subsequently I met with an edition of the Ise Monogatari dated 1597, identical in appearance with the books already cited, the colophon of which reads: "Zhiñ-we-moñ of Miyuki Machi Dohori, Ni-deu (at Kiyau-to) printed this with movable types," thus definitively removing all doubt as to the mode in which this class of books was produced.

Reference has been made to the practice of printing fac-similes of type-printed books on blocks, a practice probably suggested by considerations of greater convenience and cheapness. There is also much more chance of misprints with movable types than in block printing, added to which it was a process which required a much larger capital. For these reasons printing with movable types seems to have gone out of fashion before the middle of the 17th century: at least, I have not met with any books produced by the aid of this invention bearing a date later than 1629. During the present century, however, it was again resorted to for a considerable number of works, some of them very voluminous, such as the 醫方類聚, in 200 volumes, the 武徳編年集成 in 50 vols., the 大平御覽 in 100 vols., and the Catalogue of the Imperial Library 四庫全書目錄 in 60 volumes. Besides these there were printed in the same style the Tai-hei-iki (大平記), the Hei-ke Monogatari, the Nobunaga Ki and others of less importance. At the same time, in the case of such works as the Oho-Mikalia Shi (大三河志), the Sei-dañ (政談) of So-rai, the Kei-zai Roku (許濟錄) of Dai-zai Shiyuñ-tai and other books of a political character such as could not venture to present themselves to the censors of the press, it was no

doubt a great advantage to be able to work with types which could be conveyed from place to place with ease, and concealed in a small space, instead of having to engrave large piles of blocks that would attract the notice of the detective police. In point of workmanship, however, the fonts used fall far below those of the 17th century. Within the last ten years the creation of the very numerous newspaper press and the great increase of ephemeral literature have given a new impulse to the employment of movable types, which are now manufactured by the most improved processes and with a finish of which on European typo-founder would need to be ashamed, to such an extent that they bid fair before long entirely to supersede the old method of xylography.

BLOCK-BOOKS OF THE SAME PERIOD.

The revival of learning naturally caused a great demand for dictionaries, the necessary implements of study. Among these were two editions of the Yü Pien or Giyoku Heñ (玉篇), under the title of 大廣益會玉篇, five volumes without a date, and another in 1604.

The Shin-buñ Iñ-riyaku (聚分韻略) in 1612, a reprint of a book already noticed among the block-books of the 15th century.

The Wa Giyoku Heñ (倭玉篇), in three vols., giving the pronunciation of each character and its Japanese renderings in *katakana*, dated 1610.

Setsu-you Shifu (節用集), two vols., a dictionary of Japanese words arranged according to the I-ro-ha, with the corresponding Chinese character opposite, dated 1597. A new edition of the same, at Kiyau-to in 1611.

Shiyau-sai Shifu (匠材集), two vols., a dictionary of Japanese words explained, with a colophon dated 1597, but this is perhaps only the date of the manuscript from which it was printed.

A dictionary of Chinese compounds entitled 下學集, two fasc, in one vol., dated 1617.

Mu Gofu Seu (無言抄) three vols.

From the middle of the 17th century onwards, great activity was shown in the multiplication of printed books, especially in the depart-

ments of native history and literature, and before the year 1700 nearly every work of importance in these branches, as well as in Buddhism, Chinese moral philosophy, etiquette and ceremonies and even astronomy had thus been rendered accessible to the general public. In law, however, scarcely anything was produced beyond a reprint of the Ming penal code and a Japanese exposition of the technical terms employed in it. About the end of this period and far on into the 18th century, illustrated novels of contemporary social life were printed in large numbers by booksellers, the best known of whom was Zhiyu-moñ-zhi-ya (十文字屋), but with these exceptions nearly all the books published at this time were merely reproductions of what had long existed in manuscript, hidden away in monasteries and in the houses of the nobles.

PICTORIAL WOOD-ENGRAVING

The history of wood engraving in Japan is of course closely bound up with that of printed books, and in fact, as is well known, the number of illustrated books produced in this country is enormous, consequent upon the extreme cheapness of the method. It costs no more to engrave a pictorial page than to cover it with letter-press, and the popular literature is made up of the two ingredients combined in about equal proportions. Nearly all the novels of the present century consist of illustrations, generally extending over two pages, and divided in the centre in a way that is distracting to a person unaccustomed to look at pictures by halves at a time, the corners of the page, or any blank space in the centre of the illustration being occupied by the story. The history of this application of the engraver's art is comparatively modern, and the oldest illustrated book I have yet met with is dated 1610. But previous to this there were engraved woodcuts on a large scale representing the popular gods, and to some of these a very great age is ascribed. At Kau-ya-san in Ki-shiu there is still in existence an engraved block representing the god Dai-koku, attributed, of course, like almost everything else not dating from yesterday, to the celebrated Kou-bofu Dai-shi. It is said to be cherished with great care, and impressions were taken from it only once in 50 years, when each monastery became entitled to one copy.

Connoisseurs are of opinion that this block is far later than the time of Kou-hofu Dai-shi, and they are no doubt right, for the sharpness of the outlines precludes the belief that it can be very ancient. The same objection cannot be raised to the antiquity claimed for an engraved block at Shin-gun in Ki-shiu, representing the gods of Kumano, but that has evidently been treated with far less care and reverence, as its impressions were formerly distributed to all the pilgrims that cared to buy it, so that a century or two would be quite enough to efface all the finer lines, and rub down the broader ones into indistinct smudges. Such religious pictures are sometimes, however, of undoubtedly great antiquity, for at the monastery of Rai-kau-zhi at Sakamoto on the bank of Biwa Lake, there is still preserved a block representing Amida coming from heaven to meet the faithful, dating from 1017, and at a temple at Shibamata about 5 ri from Tou-kiyau on the Mito road, there is a block on which Nichi-reñ, who died in 1282, engraved a portrait of the god Tai-shiyaku Teñ (Indra). The Adzuma Kagami also mentions woodcuts of Kuwañ-on under the date of 1186.

The small roll dated 1504 already mentioned, illustrated with woodcuts representing the ways in which the mercy of Kuwañ-on is exercised, is evidently a fac-simile reprint of a Chinese original, at least if we may judge by the costumes of the persons and the drawing. The earliest example of a Japanese illustrated book, for which the designs were made by a native artist, is a copy of the Ise Monogatari of the year 1610, already referred to as a specimen of the *hiragana* books printed in movable type. The style, though undoubtedly Japanese, reminds us a little of the contemporary Chinese and Korean woodcuts. As an example of the latter the illustrated History of Paragons of Virtue Sam-kang Haing-sil To (三綱行實圖) of 1432, its continuation the Syuk Sam-kang Haing-sil of 1514 and the Ni-ryun Haing-sil (二倫行實) of 1518 may be cited.

Printing in colours appears to be nearly two centuries old. Sakakibara attributes its origin to the year 1695, when portraits of the actor Ichikawa Dañ-zhifu-rau, coloured by this means, were sold in the streets of Yedo for five cash a piece. Before this, woodcuts were rudely coloured by hand, as in the illustrated edition of the Hou-geñ and Hei-ji Monogatari, in six vols., of 1626. At first sight the colours may

appear to have been printed, but closer examination shows that they sometimes overlie each other, which proves that they were laid on in succession with the ordinary hair-pencil.

The following is a list of the works referred to for the foregoing paper:—

觀古雜帖.	1 vol.
古刻書跋.	1 vol.
右文古事,	10 fasc., MS.
ハンギシラベ,	1 fasc., MS.
倭版書籍考,	10 fasc. in 3 vols.
重訂御書籍來歴志,	7 fasc., MS.
御本日記續錄.	1 fasc. (forms the 10th fasc., of the 右文古事) MS.
經籍訪古志,	6 fasc., MS.
好古日錄.	1 vol.
好古小錄.	2 fasc., 1 vol.
文藝類纂.	vol. 8.

BIRDS OF JAPAN

(REVISED TO JANUARY, 1882.)

BY T. W. BLAKISTON AND H. PRYER.

[Read February 9, 1882.]

Note.—Numbers in brackets refer to Swinhoe's 'Revised Catalogue of the Birds of China,' 'Proc. Zool. Soc.' 1871. Running numbers are those—with interpolations—of the former catalogue published in the 'Trans. As. Soc. Japan,' Vol. VIII., Pt. II., May, 1880; the arrangement being that of Dr. Carl Claus' 'Grundzüge der Zoologie,' adopted in the first catalogue published in the 'Ibis' for 1878, a guide to which is given below, followed by an index to the genera.

Since the publication of the last catalogue, the 'Yama-shita Hakubutsu-kwan' has been removed to the new building of the National Museum in Uyeno Park, Tokio, and the 'Kaitakushi' Shiba collection to Sapporo college. The Tokio University has made some progress towards an ornithological collection.

GENERAL REFERENCE.

	NUMBERS.
<i>Auks and Guillemots</i>	1 to 13
<i>Grebes " Divers</i>	14 " 19
<i>Scaus " Geese</i>	20 " 29
<i>Ducks</i>	30 " 53
<i>Mergansers and Cormorants</i>	54 " 60
<i>Terns and Gulls</i>	61 " 74
<i>Skuas " Petrels</i>	74½ " 83
<i>Plovers</i>	84 " 91

	NUMBERS.	
<i>Sandpipers and Godwits</i>	92	to 1034
<i>Stints and Phalaropes</i>	104	" 114
<i>Woodcock and Snipe</i>	115	" 120
<i>Curlews</i> " <i>Ibis</i>	121	" 127
<i>Heron</i> " <i>Cranes</i>	118	" 144
<i>Rails</i> " <i>Coots</i>	145	" 151
<i>Game-birds and Pigeons</i>	152	" 162
<i>Cuckoos</i>	163	" 166
<i>Woodpeckers and Kingfishers</i>	167	" 177
<i>Roller, Zosterops, and Creeper</i>	178	" 181
<i>Swallows</i>	182	" 188
<i>Crows, Jays, and Starlings</i>	189	" 203
<i>Shrikes, Flycatchers, and Waverings</i>	204	" 214
<i>Tits, Nuthatch, and Accentors</i>	215	" 224
<i>Pipits and Wagtails</i>	225	" 2304
<i>Warblers and Wrens</i>	231	" 246
<i>Robins and Stonechats</i>	247	" 254
<i>Thrushes</i>	255	" 265
<i>Larks and Buntings</i>	266	" 279
<i>Finches and Sparrows</i>	280	" 290
<i>Grackles and Crowsbills</i>	291	" 296
<i>Owls</i>	297	" 305
<i>Eagles and Hawks</i>	306	" 326

INDEX TO GENERA.

	NUMBERS.		NUMBERS.
<i>Accentor</i>	223	<i>Alauda</i>	266
<i>Accipiter</i>	318	<i>Alca</i>	1
<i>Acridula</i>	219	<i>Alcedo</i>	175
<i>Acridotherus</i>	200	<i>Ampelis</i>	213
<i>Acrocephalus</i>	231	<i>Anas</i>	30
<i>Aegialitis</i>	85	<i>Anser</i>	22
<i>Aegiothus</i>	286	<i>Anthus</i>	225
<i>Aegithalus</i>	221	<i>Aquila</i>	306
<i>Aix</i>	32	<i>Archibuteo</i>	312

NUMBERS.					NUMBERS.				
Ardea	...	...	...	133	Coccothraustes	...	...	...	292
Ardetta	...	...	...	131	Columba	...	...	...	158
Ardeola	...	...	...	138	Colymbus	...	...	...	18
Arundinax	...	...	...	238	Corvus	...	...	...	189
Asio	...	...	...	300	Coturnix	...	...	...	157
Astur	...	...	...	317	Cotyle	...	...	...	184
Attagen	...	...	...	75½	Cuculus	...	...	...	163
Bernicla	...	...	...	28	Cyanopolius	...	...	...	196
Botaurus	...	...	...	130	Cyanoptila	...	...	...	207
Brachyrhamphus	...	...	...	7	Cygnus	...	...	...	20
Bubo	...	...	...	302	Cypselus	...	...	...	186
Bodytes	...	...	...	230½	Dafila	...	...	...	36
Buchanga	...	...	...	212	Diomedea	...	...	...	76
Bubulcus	...	...	...	137	Dryocopus	...	...	...	171
Batalia	...	...	...	208	Emberiza	...	...	...	268
Butastur	...	...	...	315	Erithacus	...	...	...	248
Buteo	...	...	...	313	Erythrosterina	...	...	...	210
Butorides	...	...	...	137½	Eurimorhynchus	...	...	...	114
Calamodyta	...	...	...	232	Eurystomus	...	...	...	178
Calamoherpe	...	...	...	237	Falco	...	...	...	323
Calidris	...	...	...	110	Fringilla	...	...	...	280
Calliope	...	...	...	252	Fulica	...	...	...	151
Caprimulgus	...	...	...	188	Fuligula	...	...	...	43
Carpodacus	...	...	...	290	Fulmarus	...	...	...	79
Carpophaga	...	...	...	162	Gallierex	...	...	...	149½
Carsaca	...	...	...	33	Gallinago	...	...	...	116
Cecropis	...	...	...	183	Gallinula	...	...	...	150
Ceratoryncha	...	...	...	13	Garrulus	...	...	...	198
Cerchneis	...	...	...	320	Gecinus	...	...	...	172
Certhia	...	...	...	181	Geocichla	...	...	...	258
Ceryle	...	...	...	176	Geisachius	...	...	...	129
Cettia	...	...	...	233	Grus	...	...	...	140
Chelidon	...	...	...	185	Haematopus	...	...	...	93
Chaetura	...	...	...	187	Halcyon	...	...	...	177
Charadrius	...	...	...	84	Haliastur	...	...	...	307
Chauelasmus	...	...	...	42	Harelda	...	...	...	50
Chlorospiza	...	...	...	284	Heirocoecyx	...	...	...	166
Chrysomitris	...	...	...	285	Herodias	...	...	...	134
Ciconia	...	...	...	139	Himantopus	...	...	...	103½
Cinclus	...	...	...	247	Hirundo	...	...	...	182
Circus	...	...	...	324	Hypotriorchis	...	...	...	321
Cisticola	...	...	...	235	Hypipetes	...	...	...	267
Clangula	...	...	...	48	Ianthia	...	...	...	251

	NUMBERS.		NUMBERS.
Ibis	125	Pernis	316
Lagopus	156	Phalacrocorax	57
Lanius	204	Phaleris	4
Larus	65	Phasianus	153
Larvifora	250	Phylloscopus	241
Leucosticte	288	Pica	195
Lomvia	11	Picus	167
Limosa	101	Pinicola	291
Linota	236	Pipastes	235
Lobipes	112	Pitta	225
Lobivanellus	90	Platalea	127
Locustella	237	Plectophanes	279
Loxia	295	Podiceps	14
Luscinola	240	Porzana	147
Machetes	111	Pratincola	254
Macrorhamphus	120	Procellaria	80
Mareca	35	Pseudoscolopax	120
Mergus	54	Puffinus	78
Mergus	55	Pyrrhula	296
Merula	263	Querquedula	37
Milvus	310	Rallus	146
Monticola	256	Recurvirostra	103
Mormon	2	Regulus	216
Motacilla	229	Rhynchura	145
Muscicapa	207	Rissa	74
Nemura	251	Ruticilla	253
Ninox	298	Salicaria	233
Nucifraga	197	Scolopax	115
Numenius	121	Scoenecola	278
Nyctea	297	Scops	303
Nycticorax	128	Sitta	222
Nyroca	47	Somateria	51
Oedemia	52	Spatula	41
Oreocincla	265	Spizetus	311
Oriolus	214	Squatarola	91
Otocorys	267	Stercorarius	74
Otis	152	Sterna	61
Otus	300	Streptilas	92
Pandion	303	Strix	298
Parus	215	Sturnia	203
Passer	281	Sturnus	201
Pericrocotus	212	Sula	60
Parisoreus	200	Syrnium	299

NUMBERS.					NUMBERS.				
Tardorna ... ..	...	...	...	34	Turdus ... ..	...	...	...	258
Tchitrea ... ..	...	...	...	211	Turtur ... ..	...	...	...	159
Tetrastes ... ..	...	...	...	155	Upupa ... ..	...	...	...	179
Terekia ... ..	...	...	...	100½	Uragus ... ..	...	...	...	289
Totanus ... ..	...	...	...	94	Uria ... ..	...	...	...	10
Treron ... ..	...	...	...	161	Vanellus ... ..	...	...	...	89
Tringa ... ..	...	...	...	104	Xanthopygia ... ..	...	...	...	209
Tringoides ... ..	...	...	...	100	Yunx ... ..	...	...	...	174
Troglodytes ... ..	...	...	...	245	Zosterops ... ..	...	...	...	180

1. ALCA TORDA, L.

Razor-bill.

Given in the list of the 'Fauna Japonica;' no figure.

The 'Fauna Japonica' enumerates 199 species of birds, included in which are several on the authority of native drawings only. The number is likely soon to be doubled, as the present list, although reaching 365, is still doubtless far from complete, many parts of the country not having been worked up. We would therefore draw the attention of sportsmen and travellers to the desirability of collecting specimens, which even if preserved in the roughest manner, may be of much value. The museums of Japan are as yet but scantily supplied in the ornithological way, but we are glad to notice that of late more attention is being paid to the nomenclature, so essential to the scientific value of these collections.

2. MORMON CIRRHIATUM, Gm.

Pacific or Tufted Puffin. Jap. 'Etopirika.'

(Seeböhm, 'Ibis,' 1879, p. 21.)

Specimens in the Sapporo and Hakodate Museums, from the Kuril Islands, collected by Mr. N. Fukushi, Director of the Survey Department of the Kai-taku-shi, and from Nemoro, N. E. Yezo.

A very common bird in the Gulf of Tartary in summer. Mr. H. J. Snow found it breeding generally on the Kurils, and collected the egg. It is a dark-coloured bird.

3. MORMON CORNICULATUM, Naum.

Horned Puffin.

Male and female specimens in the Hakodate Museum. Collected by Mr. H. J. Snow, at the Kuril Islands, who remarks that it is not so common as the foregoing species, and seldom seen south of Shimushir.

4. PHALERIS CRISTATELLA, Pall.

Crested Auk. Jap. 'Eturop umi-suzume.'

Mr. H. Whitely obtained two specimens off the east coast ('Ibis,' 1867, p. 209). Specimens in the Hakodate Museum from the Kuril Islands, collected by Mr. N. Fukushi. Specimen identified by Mr. H. Seebohm. Collected by Mr. H. J. Snow at the Kuril Islands, where he found it breeding near the water-line, and obtained the egg.

5. PHALERIS MYSTACEA, Pall.=*P. Cantschaticus*, Lepechin.

Specimens in the Hakodate Museum collected by Mr. H. J. Snow at the Kuril Islands. Wing measures 100 millimetres.

Commodore Perry's expedition procured examples at Shimoda and in Tokio Bay. (Cassin's Report Perry's Expedition. Vol. 2. p. 234.)

Mr. H. Seebohm confirms this species. Mr. Snow noted it breeding on the Kurils, laying one egg.

5½. PHALERIS PSITTACULA, Pall. (?)

Parrot Auk.

Two specimens referred provisionally to this species which can hardly be mistaken owing to the peculiar form of bill, were obtained during the summer of 1881 by Mr. H. J. Snow on the Kuril Islands, where he remarked it was a comparatively uncommon bird, not more than half a dozen pairs being met with during a season's sea-otter hunting. These specimens compare tolerably well with Baird's description, but measure rather larger, namely in length about 265 mm., wing 154. Upper parts and neck dull black, belly white, narrow white plumes behind the eye, bill vermillion, feet dusky.

6. PHALERIS YUSILLA, Pall. (?)

Least Auk.

The National Museum contains a dried specimen from Kaga; and in the Hakodate Museum is one collected in that harbour in May. Both specimens are wanting the white over the eye as in *M. alle*; the

former has white bristles under the eye, and on the front near the bill; the Hakodate specimen has a trace in the latter position. Length, about $6\frac{1}{2}$ inches; wing, $3\frac{1}{2}$ to 4 inches. (B. and P., 'Ibis,' 1878, p. 210.)

7. *BRACHYRHAMPHUS UMI-SUZUME*, Tem.

Temminck's Guillemot.

Specimens in the Hakodate Museum, collected at Hakodate, and by Mr. F. Ringer at Nagasaki. Also obtained by Commodore Perry's expedition at Shimoda and in Tokio Bay. (B. and P., 'Ibis,' 1878, p. 210.)

Of this and the following somewhat similar bird, this one is probably the more southern species, for it has not appeared among the collections made by Mr. Snow at the Kuril Islands. It is well figured in the 'Fauna Japonica,' where it is shewn with the ridge of the bill not so arched as in *antiquus*. The Japanese name 'umi-suzume' means sea-sparrow.

8. *BRACHYRHAMPHUS ANTIQUS*, Gm.

Behring's Dovekie, Black-throated Guillemot, or Grey-headed Auk. Jap. 'Umi-suzume.'

Specimens in the Hakodate and Sapporo College Museums from Hakodate and Tokio, and in the Tokio Museums. Also obtained at Skotan Island, off the east extremity of Yezo, by Mr. N. Fukushi. Figured in the 'Fauna Japonica.'

Very abundant in Tokio Bay in winter. Found breeding at the Kuril Islands by Mr. H. J. Snow. (Whitely, 'Ibis,' 1867, p. 209; Swinhoe, 'Ibis,' 1874, p. 166.)

9. *BRACHYRHAMPHUS KITTLITZI*, Brandt.

Kittlitz's Guillemot.

Specimens in the Hakodate Museum, obtained in Yezo, duplicates of which were referred by the late Mr. K. Swinhoe to this species. ('Ibis,' 1874, p. 166 et 1875, p. 458.) Mr. A. Owston has also collected it at Yokohama.

10. *URIA CARBO*, Pall.

Black-winged Black Guillemot or Sooty Guillemot. Jap. 'Keima-furi.'

Specimens in the Tokio, Sapporo and Hakodate Museum collected on the coast of Yezo, where it is not uncommon. (Swinhoe, 'Ibis,'

1875, p. 458.) Kuril Islands black Guillemots are probably referable to the following species.

10½. *URIA COLUMBA*, Pall. (?)

Pigeon Guillemot.

MR. H. J. SNOW has collected a number of specimens of black Guillemots and their eggs at the Kuril Islands. Many are pure black, but some have more or less white on the wing-coverts, and on the breast and belly. Baird says that *carbo* is distinguishable by being larger than *grylle* and *columba*, having pure black wing, and by the white space around the eye. We find specimens with the latter mark to be larger, especially in the bill, and rather sooty than pure black. We consider therefore that both *carbo* and *columba* are among the Yezo specimens, while *columba* and perhaps *carbo* are from the Kurils.

Mr. H. Whitely included *U. grylle* in his list ('Ibis,' 1867, p. 210), probably in mistake for this species, besides which there is still a fourth known in the arctic seas, *C. mandti*, Licht., see Newton, 'Ibis,' 1865, p. 519.

11. *URIA TROILE*, L. (?)

Common Guillemot. Jap. 'Umigarasu.'

Specimens and egg obtained near Hakodate, in the Museum there, are referred to this species. It is distinguishable from the following species, especially by the form of the bill, which is not so thick and is longer. These specimens shew the distinctive differences so well given by Yarrell, but may possibly turn out to be *Lomvia troile californica*, Bryant., of which we have no description to refer to.

12. *URIA BRUNNICH*, Sab.

Brunnich's or Thick-billed Guillemot. Jap. 'Ugamo.'

Specimens collected in Yezo and the Kuril Islands in the Hakodate Museum, have been identified by Mr. Seebohm.

Mr. SNOW preserved specimens of the young when they first take the water. One of them is in the Hakodate Museum, and others in his own collection at Yokohama, measuring, wing 160, ridge of bill 27.

12½. *URIA* — (?)

Among Mr. SNOW's Kuril specimens is a Guillemot measuring in length about 360, the wing 200. Top of head, back, and wings dark.

Under parts, side of head and neck white, with undefined narrow dark curved line behind eye. Secondary feathers tipped with white. Long narrow forehead. Possibly the immature of *Uria lacrymans*, Gould.

123. *URIA* — (?)

In the Hakodate museum is a specimen obtained there in August, (original number 1850), and Mr. A. Owston has another collected at the mouth of the Gulf of Yedo in February of a Guillemot about the size and form of the Black Guillemot, but with more or less white on the under parts. Feet dusky red. These specimens appear to be in immature plumage, but we cannot attribute them to any determined species in this list.

13. *CERATORHYNCHIA MONOCERATA*, Pall.

Horn-billed Guillemot. Jap. 'Utō.'

Very common on the coast of Yezo. Specimens in the Hakodate and Sapporo Museums. (Swinhoe, 'Ibis,' 1874, p. 166: Whitely 'Ibis,' 1867, p. 209.)

Occasionally obtained in Tokio Bay. Does not appear to range far to the north-eastward, Mr. Snow not having noticed it on the Kurils proper, but only as far as Skotan Island at the Eastern extremity of Yezo. It is a common bird in the Sea of Japan, ranging to the Manchurian coast, where Mr. Ringer collected it in the neighbourhood of Vladivostok.

N. B.—The nomenclature of the former catalogue for the Grebes has to be modified as follows:—

14. *PODICEPS CORNUTUS*, Gm. = *Auritus*, L. = *Nigricans*, (Scop).

Lath. [613] Slavonian Grebe,

Specimens in the Hakodate Museum, collected there and by Mr. F. Ringer at Nagasaki. (Swinhoe, 'Ibis,' 1875, p. 456: Seeböhm, 'Ibis,' 1879, p. 21.)

15. *PODICEPS CRISTATUS*, L.

[614] Great Crested Grebe.

Mr. H. Whitely included this in his list ('Ibis,' 1867, p. 208). Specimens have since been obtained in the neighbourhood of Hakodate and from Vladivostok on the coast of Manchuria, which are in the

Hakodate Museum, and it has lately been collected at Yokohama. Specimen identified by Mr. Seeborn.

15½. *PODICEPS RUBRICOLLIS*, Gmel.

Red-necked Grebe.

This is included in the 'Fauna Japonica' and figured as *P. rubricollis-major*. The measurements given are somewhat in excess (as also noted by Schrenck on the Amoor) of those in Yarrell's British Birds, where it is stated to be intermediate between the Great Crested, and Slavonian Grebes, has longer and stronger bill in proportion than those, and base of bill is mostly yellow. Mr. Seeborn gives from centre of nostril to end of mandible in *cristatus* 1.35 to 1.6,—*rubricollis* 1.02, *auritus* .78, and says that the Eastern form of *rubricollis* should be about 1.25 inches. There is a specimen in the Education Museum measuring in the wing 188 millimetres, bill ridge 50, and from the nostril to the point 35, equivalent to 1.35 English inch.

16. *PODICEPS MINUTUS*, Lath.=*phillipensis*, Bonn.

[611] Eastern Little Grebe. Jap. 'Kaitsumuri.' ('Nio-dori' is also a name applied generally to the Grebes.)

Breeds about Yokohama. Common on ponds and moats in Tokio; also common in Yezo in summer. Specimens in the Tokio Museums and in the Hakodate Museum from both localities. (Swinhoe, 'Ibis,' 1875, p. 456.)

Nest built on the water, composed of dead-water plants. Eggs, 3 to 5, always very much decolorized, 1½ in. long.

16½. *PODICEPS* —?

Probably another fresh-water species obtained near Tokio and Yokohama, but as yet undetermined. It is slightly larger than *minutus*, especially in the bill, which is of the same stout form. Specimens in the Tokio University and Education Museum, all with white throats.

17. *PODICEPS NIGRICOLLIS*, Brehm.=*C. auritus* Brisson.

[612] Eared Grebe. Jap. 'Hajiro-kaitsumuri.'

Common in Tokio Bay in winter, and in Yezo. Also obtained by Mr. F. Ringer at Nagasaki. Specimens in the Hakodate Museum.

This species is distinguishable by its up-curved bill. (Whitely, 'Ibis,' 1867, p. 209; Swinhoe, 'Ibis,' 1874, p. 163, 1875, p. 456.)

18. *COLYMBUS ARCTICUS*, Linn.

Black-throated Diver. Jap. 'Ô-hamu.'

Common in spring in Hakodate harbour. Also obtained by Mr. F. Ringer at Nagasaki, and observed at Eturop.

Specimens in the Hakodate Museum. (Whitely, 'Ibis,' 1867, p. 208: Seebohm, 'Ibis,' 1879, p. 22.)

18½. *COLYMBUS ADAMSI*, Gray. (?)

Great White-billed Loon.

A specimen sent to the late Mr. R. Swinhoe from Hakodate was identified by him as *C. adamsi*, *G. R. Gray*. See remark by Mr. H. Seebohm, 'Ibis,' 1879, p. 22, who considers this species may winter in Japan, and does not doubt Mr. Swinhoe's identification in the 'Ibis,' 1877, p. 146. We are not aware of a skin in any collection in Japan at present.

19. *COLYMBUS SEPTENTRIONALIS*, L.

[615]. Red-throated Diver. Jap. 'Abi.'

Occasionally obtained in Tokio Bay. Tolerably abundant in Yezo. Specimens in the Hakodate and Tokio Museums. (Whitely, 'Ibis,' 1867, p. 208: Swinhoe, 'Ibis,' 1874, p. 163.)

20. *CYGNUS MUSICUS*, Bechst.

[620] Hooper. Jap. 'Ô-haku-chō.'

The common Swan of Yezo. Specimens in the Hakodate, Tokio and Sapporo college Museums. (Swinhoe, 'Ibis,' 1875, p. 456.)

Occasionally obtained about Tokio in winter. Three seen in the moat there, among other wild fowl, in January, 1876. Shot also at Funagawa in Akita and in Awomori Bay.

21. *CYGNUS BEWICKI*, Yarr (?)=*minor*, Pall (?)

[621] Bewicks Swan. Jap. 'Haku-chō.' (The Chinese character 'Ko' is also applied to this species.)

A specimen in the Educational Museum seems to agree with the figure and description of this species. One has lately been preserved by Mr. N. Fukushi at Sapporo, out of two killed there in the winter by Mr. L. Bochmer.

22. *ANSER REGITUM*, Gm.

[627] Bean Goose. Jap. 'Hishikui.'

This goose seems pretty generally distributed throughout Japan. Specimens in all the museums. Those in the Hakodate museum were collected in Yezo. There seem to be two forms,—a large and small, possibly separable. (Swinhoe, 'Ibis,' 1875, p. 456.)

23. *ANSER BRACHYRHYNCHUS*, T.

Pink-footed Goose. Jap. 'Ma-gan.'

Common in winter in Tokio Bay. Specimens in the Hakodate Museum collected in Yezo. (Swinhoe, 'Ibis,' 1875, p. 456.)

24. *ANSER ALBIFRONS*, Gm.

[624] White-fronted Goose. Jap. 'Karigane.'

Common in Tokio Bay; seen as early as the beginning of October. Passes Hakodate in spring and autumn. Specimens in the Tokio, Sapporo College, and Hakodate Museums. (Swinhoe, 'Ibis,' 1875, p. 456, et 1877, p. 146.)

25. *ANSER ERYTHROPUS*, Linn.

[625] Little White-fronted Goose. Jap. 'Ko-karigane.'

A miniature of the preceding species. Obtained in Tokio and Yezo. Specimens in the Hakodate Museum. (Seebohm, 'Ibis,' 1879, p. 22.)

26. *ANSER CYGNOIDES*, L.

[623] Jap. 'Sakatsura-hisbikui.'

Figured in the 'Fauna Japonica' as *A. cygnoides-ferus*, where measurements are given as 700×430, with which the specimen referred to in the former catalogue—now in the College Museum at Sapporo—agrees, the bill of which measures along the ridge 68, and along the gape 63 millimetres. That specimen was obtained in the Iburi district of South-east Yezo. There appear to be two sizes, as in *A. scgitum*, which may prove distinct. As to the protuberance on the bill, which the 'Fauna Japonica' says is confined to the domestic variety, Dr. Manning had a specimen with such lump, and said that many wild ones shot by him had. Specimens of those with bill lumps and without, measuring alike, in the Education Museum at Tokio.

27. *ANSER HYPERBOREUS*, Pall.

Snow Goose. Jap. 'Haku-gan.'

In large flocks in winter about Sunosaki, Tokio Bay. Included in the 'Fauna Japonica.' Two examples which were shot by Mr.

Whitfield measured 725×425 and 720×440 . There are said to be smaller birds mixed with the flocks, which may prove to be *A. albatrus* (Cassin). Specimens in the Hakodate and Tokio Museum. (B. and P., 'Ibis,' 1878, p. 212.)

28. *BERNICLE HUTCHINSI*, Sw. and Rich.

Hutchins's Goose. Jap. 'Shi-jiu-kara-gan.'

A small species of the Canada goose form inhabiting the Pacific coast of North America, and passing *via* Kamschatka to Japan, where it does not seem to be abundant. Identified by Mr. Seebohm.

• Specimens obtained in the neighbourhood of Hakodate are in the Museum. Also in the Tokio Museums. Obtained at Yokohama.

Mr. Snow found this goose breeding on the Kurils, laying five eggs. He brought away live examples.

29. *BERNICLE TORQUATA*, Jenyns.

Brent Goose. Jap. 'Koku-gun.'

Obtained in Tokio Bay. The winter sea-goose of Hakodate. Specimens in the Hakodate Museum. (B. and P., 'Ibis,' 1878, p. 212.)

Also shot by Capt. H. J. Carrew at Funagawa, N. W. coast Main Island, Sendai and Awomori Bays.

30. *ANAS BOSCHAS*, L.

[628] Mallard. Jap. 'Ma-gamo.'

As in Europe, the common "Wild Duck" in Japan. As far as we know it does not breed south of Yezo. (Swinhoe, 'Ibis,' 1877, p. 146.)

Specimens in all the Museums. Mr. Snow says it is not numerous on the Kurils.

31. *ANAS ZONORHYNCHIA*, Swinh.

[629] Dusky Mallard. Jap. 'Kari-gamo.'

Of the same form and size as the Mallard, and doubtless often mistaken by sportsmen to be female or young Mallard. Can always be distinguished by a yellow band across the bill. Seems to be very generally distributed. Specimens from both islands in the Hakodate Museum. Specimens in the Tokio Museum. A nest of eggs was found in April on the lake at Uyeno Park. (Swinhoe, 'Ibis,' 1874, p. 164.)

Mr. Snow has found a few on the Kurils. Probably the figure in the 'Fauna Japonica' of *Anas poëcilorhyncha (hybrida)* is intended for this duck.

32. *AIX GALERICULATA*, L.

[638] Mandarin Duck. Jap. 'Oshi-dori.'

Breeds in Yezo, and on the Main Island. Is said formerly to have built in the trees in Uyeno Park. Common on narrow, deep streams. Dives and hides in the overhanging bamboo thickets on the approach of danger. Obtained at Nikko. Specimens in the Tokio, Hakodate and Sapporo Museums. (Swinhoe, 'Ibis,' 1875, p. 457.)

33. *CARSACA RUTILA*, Pall.

[631] Ruddy Sheldrake.

This bird is figured in native books, and is given in the 'Fauna Japonica' list. We have been shown the wing-feathers, but have not succeeded in obtaining a complete specimen.

34. *TAIDORNA CORNUTA*, Gmel.

[630] Common Sheldrake. Jap. 'Tsukushi-gamo.'

A full plumaged male presented by Mr. F. Ringer, who collected it at Nagasaki, is in the Hakodate Museum. Also obtained at Yokohama.

35. *MARECA PENELOPE*, L.

[634] Widgeon. Jap. 'Hidori.'

Swarms during winter in the Tokio moats and bay. Obtained at Nagasaki. Common in Yezo in spring and autumn. Specimens in the Hakodate, Tokio and Sapporo Museums. (Swinhoe, 'Ibis,' 1875, p. 457.)

36. *DAFILA ACUTA*, L.

[633] Pintail. Jap. 'Ô-naga-gamo.'

A very common duck in winter in Tokio; passes Hakodate in spring and autumn. (Whitely, 'Ibis,' 1867, p. 207; Swinhoe, 'Ibis,' 1877, p. 147.)

Specimens in the Hakodate and Tokio Museums.

37. *QUERQUEDULA CRECCA*, L.

[636] Teal. Jap. 'Ko-gamo.'

Very plentiful about Tokio in winter. Some remain in Yezo during the same season, but most go south. Obtained at the Kurils by Mr. Snow, and by Mr. Ringer at Nagasaki.

Specimens in the Hakodate, Sapporo and Tokio Museums.
(Whitely, 'Ibis,' 1867, p. 207: Swinhoe, 'Ibis,' 1877, p. 147.)

38. *QUERQUEDULA CIRCIA*, L.

[637] Garganey Teal. Jap. 'Shima-haji.'

One specimen obtained in the Tokio market by Mr. Ota, in the National Museum. Two specimens by Mr. N. Fukushi at Sapporo, Yezo, in the Hakodate Museum. Mr. Alan Owston has lately obtained several examples in the Yokohama market.

39. *QUERQUEDULA FALCATA*, Pall.

[640] Falcated Teal. Jap. 'Yoshi-gamo.'

Specimens from Nagasaki, Awomori and Yezo, in the Sapporo College, and Hakodate Museums; also in the Tokio Museums. Common in Tokio Bay. (Swinhoe, 'Ibis,' 1874, p. 164.)

40. *QUERQUEDULA FORMOSA*, Georgi.

[639] Spectacled Teal. Jap. 'Aji.' Male and female figured in the 'Fauna Japonica.'

Common in winter about Tokio. Ranges as far as the north extremity of the Main Island, if not Yezo. Specimens in the Hakodate and Tokio Museums. (Swinhoe, 'Ibis,' 1877, p. 147.)

41. *SPATULA CLYPEATA*, L.

[632] Shoveller. Jap. 'Hashibiro-gamo.'

Generally distributed from Nagasaki through the Main Island, Migrates with the other ducks. Yezo specimens in the Hakodate and Sapporo college Museums, also in the Tokio Museums. (Swinhoe, 'Ibis,' 1875, p. 457.)

42. *CHAULELASMUS STREPERUS*, L.

[635] Gadwall. Jap. 'Okayoshi.'

Not common among the wild fowl brought to market at Yokohama. One obtained in that way is in the Hakodate Museum. An exceptionally large specimen shot by Mr. Whitfield north of Tokio, January, 1880. Specimens in the Tokio Museums.

43. *FULIGULA MARILA*, L.

[646] Scaup Duck. Jap. 'Nakihashiro-gamo.'

Common in winter about Tokio. Remains at Hakodate in spring

about the latest duck. Specimens in the Hakodate and Tokio Museums. (Swinhoe, 'Ibis,' 1875, p. 457.)

Collected by Mr. F. Ringer at Nagasaki.

44. *FULIGULA MARILLOIDES*, Vigors.

[6461] Lesser Scaup.

Specimen sent from Yezo to the late Mr. Consul Swinhoe was identified by him as this species, which has also been collected at Yokohama. Specimens in the Hakodate and Sapporo Museums. (Swinhoe, 'Ibis,' 1875, p. 457 and 1877, p. 147.)

For distinction between this and *F. affinis* (Eyt) see Swinhoe, P. Z. S., 1873, p. 411.

45. *FULIGULA CRISTATA*, L.

[647] Tufted Duck. Jap. 'Kinkurohaji-ro-gamo.'

A common duck during winter in Tokio. Migrates to Yezo. Specimens in the Hakodate and Tokio Museums. (Seebohm, 'Ibis,' 1879, p. 22.)

46. *FULIGULA FERINA*, L.

Pochard. Jap. 'Hoshihaji-ro.'

One specimen obtained at Hakodate is in the Museum there. Common in the early months of the year about Yokohama. (B. and P., 'Ibis,' 1878, p. 214.) The Pochard was included by Mr. Swinhoe in his 'Revised Catalogue' by mistake.

47. *NYROCA FERRUGINEA*, Gm.

Ferruginous or White-eyed Duck. Jap. 'Akahaji-ro.'

A few specimens obtained in Tokio and Yokohama, and Yezo specimen in the Hakodate Museum. (Seebohm, 'Ibis,' 1879, p. 22.)

Specimens in the National and University Museum, Tokio.

48. *CLANGULA HISTRIONICA*, L.

Harlequin Duck. Jap. 'Shinori-gamo.'

More common in Yezo than on the Main Island and still more abundant on the Kurils. Specimens in the Sapporo, Hakodate, and Tokio Museum. (Swinhoe, 'Ibis,' 1877, p. 147.)

49. *CLANGULA GLAUCION*, L.

[643] Golden Eye. Jap. 'Hoji-ro-gamo.'

Probably the most numerous kind of sea-duck in Yezo. Generally distributed about the coast. Frequents the rivers and bays south in the winter. Specimens in the Hakodate, Sapporo and Tokio Museums. (Whitely, 'Ibis,' 1867, p. 208: Swinhoe, 'Ibis,' 1877, p. 147.)

50. *HARELDA GLACIALIS*, L.

[644] Long-tailed Duck.

Common on the coasts of Yezo; not yet found south. Specimens in the Hakodate, Sapporo College, and Sapporo Museums. (Whitely, 'Ibis,' 1867, p. 208: Swinhoe, 'Ibis,' 1877, p. 147.) Mr. Snow notes this as the earliest duck going north along the Kurils in spring.

51. *SOMATERIA DISPAR*, SPARRM.

Steller's Western Duck.

Shot by Mr. H. J. Snow during winter on Eturop, one of the Kuril Islands. Specimens in the Hakodate Museum from Kamschatka, and the Kurils. (B. and P., 'Ibis,' 1878, p. 215.) Mr. Snow has also obtained summer specimens now in the hands of Mr. Owston.

52. *CEDEMIA FUSCA*, L.

[641] Velvet Scoter. Jap. 'Kuro-tori.'

Common in Yezo; also obtained at Sendai, and occasionally about Yokohama. Specimens in the Hakodate, Sapporo college, and Tokio Museums. (Whitely, 'Ibis,' 1867, p. 208, Swinhoe, 'Ibis,' 1875, p. 457.)

Mr. Snow has found a few on the Kurils, but says they go farther north to breed. It is possible the American form *velvetina* may occur in Japan, see note to following number. The distinction between the two species is very slight.

53. *CEDEMIA AMERICANA*, RICH.

American Black Scoter. Jap. 'Kuro-gamo.'

Obtained in Yezo, and also in the Yokohama game-market. Specimens in the Hakodate and Tokio Museums. (Seebohm, 'Ibis,' 1879, p. 23.)

Mr. Snow, who has collected several specimens on the Kurils, says that this species is generally found there on the rivers during summer. This Scoter was enumerated by the late Mr. Swinhoe, No. 642, in his 'Revised Catalogue' as having been shot on the Yangtze. This was an error. The specimen was at a later date (Feb., 1875) sent to Mr.

Swinhoe. It was not either of the Black Scoters, but one of the white-winged species, according to Swinhoe the American *Oe. coelestina*, Cass. ('Ibis,' 1875, p. 457.)

54. *MERGULUS ALBELLUS*, L.

[616] Smew. Jap. 'Miko-aisa.'

Specimens obtained at Yokohama and in Yezo; the latter in the Hakodate Museum. (Seebohm, 'Ibis,' 1879, p. 23.)

Specimens in the Tokio Museums.

55. *MERGUS CASTOR*, L.

[618] Goosander. Jap. 'Kawa-aisa.'

Near Tokio, and in Yezo. Specimens in the Hakodate, Sapporo and Tokio Museums. (Swinhoe, 'Ibis,' 1875, p. 456.)

56. *MERGUS SERRATOR*, L.

[617] Red-breasted Merganser. Jap. 'Umi-aisa.'

Specimens obtained in Yezo, in the Hakodate Museum. (Swinhoe, 'Ibis,' 1875, p. 459.)

There are specimens in the Tokio Museums. Mr. Owston has obtained it from Sendai Bay and an example collected by Mr. Ringer at Nagasaki has been compared. Mr. Snow notes that one or both of these Mergansers breed on the Kurils. (N. B.—There is another species in China, *M. squamatus*, Gould.)

57. *PHALACRACORAX CARBO*, L.

[649] Cormorant. Jap. 'U.'

Great numbers roost on the trees at Babasaka, in the centre of Tokio. Generally found throughout Japan. Specimens in the Sapporo, Hakodate and Tokio Museums. (Swinhoe, 'Ibis,' 1874, p. 164: Whitely, 'Ibis,' 1867, p. 210.)

We have found considerable difference in measurements of what we have hitherto considered this species, but the largest specimens do not come above the dimensions given by Yarrell or Baird, the wings averaging 13 inches, and bills along ridge $2\frac{1}{4}$ to $2\frac{1}{4}$. It may be that *C. filamentosus* or *capillatus* figured in the 'Fauna Japonica' is a good species. The figures there might be taken for *carbo*, but the dimensions given (32 and 12 $\frac{1}{4}$ inches) are less. Ridgway's 'Bulletin of the U. S.

National Museum' includes six species of cormorants found on the Pacific Coast, and calls *bicristatus* of Pallas the Red-faced Cormorant.

58. *PHALACRACORAX PELAGICUS*, Pall.

[6494] Resplendent Shag. Jap. 'U-garasu.'

Mr. Snow obtained the egg of this species at the Kuril Islands, and a fine full plumaged specimen measuring about 700, wing 300, bill ridge 55. Bare skin on the face red, white thigh, patches. Few white feathers on side of neck. Double crest. Our specimens measure from 630 to 710 \times 255 to 290. Bill cylindrical, along ridge 46 to 51.

It seems to keep always on the sea, not being found inland. Great numbers roost at night on Treaty Point, Yokohama during the winter, but do not stop during the summer. Common on the coast of Yezo. Specimens in the Hakodate, Tokio and Sapporo College Museums. (Swinhoe, *Ibis*, 1874, p. 164, et 1877, p. 147.)

59. *PHALACRACORAX BICRISTATUS*, Pall.

[650] Double-crested Cormorant.

Figured in the 'Fauna Japonica,' with the bare skin of the face yellow. Dimensions given as 653 \times 260 mm.

Mr. Whitely recorded this species from Hakodate ('*Ibis*,' 1867, p. 211), and examples have been obtained in the neighbourhood of Yokohama. For distinctive differences between this and *pelagicus*, see Mr. Swinhoe's remarks, '*Ibis*,' 1874, p. 164.

60. *SULA LEUCORASTRA*, Bodd. (?)

Booby Gannet.

Given in the list of the 'Fauna Japonica' as *S. fusca*.

Specimen and eggs, probably of this species, from the Bonin Islands in the National Museum, Uyeno, Tokio. *Sula fiber*, L., is given in Swinhoe's Revised Catalogue as occurring at Shanghai and Formosa.

61. *STERNA FULIGINOSA*, Gmel.

Sooty Tern.

Figured in the 'Fauna Japonica.' Adult, black above, white below. Feet dusky. Juvenile, dusky all over, wing about 335 mm.

62. *STERNA MINUTA*, L. (?)

[669] Lesser Tern. Jap. 'Ajisashi.'

An example shot in Tokio Bay by Mr. Dare, probably this species, is in possession of one of the authors. To be seen fishing on the rivers in summer about Yokohama, where it breeds. Specimens in the Tokio Museums.

63. *STERNA LONGIPENNIS*, Nordm.

Specimens in the Hakodate Museum from Yezo and Kamschatka, collected by Mr. N. Fukushi. One killed by Mr. H. J. Snow at Eturop (Kuril Islands), sent to Mr. H. Seebohm for identification. (Seebohm, 'Ibis,' 1879, p. 23.) Another obtained at Yokohama in May.

64. *STERNA* — ?

A wholly white Tern in the collection of the National Museum, may be *Cygis candida* (Gmel.). (See Seebohm, 'Ibis,' 1879, p. 23.) Mr. Snow saw a white Tern at the Kurils.

64½. *STERNA STOLIDA*, L.

[671] Noddy Tern.

A specimen obtained by Mr. Harrison of H. M. S. *Moderate* on the coast in the vicinity of the gulf of Yezo, in the collection of one of the authors at Yokohama, agrees with the figure and description of this European species, as does also an example in the Education Museum, Tokio.

65. *LARUS CRASSIROSTRIS*, Vieill.

[656] Black-tailed Gull. Jap. 'Umineko.'

The most abundant gull throughout Japan. Specimens in the Sapporo College, Sapporo, Hakodate, and Tokio Museums. (Blakiston, 'Ibis,' 1862, p. 332; Swinhoe, 'Ibis,' 1874, p. 164.) It was figured in the 'Fauna Japonica' as *melanurus*.

66. *LARUS GLAUCUS*, Fabr.

Glaucus Gull or Burgomaster. Jap. 'Shiro-kamome.'

Specimens obtained at Hakodate, identified by Mr. Howard Saunders. (See Swinhoe, 'Ibis,' 1874, p. 165; Seebohm, 'Ibis,' 1879, p. 23.) Mr. Seebohm says these specimens are in the immature plumage to which Richardson gave the name *hutchinsii*. (See Saunders, 'P. Z. S.,' 1878, p. 166.)

67. *LARUS GLAUCESCENS*, Licht.

Large Grey-winged Gull. Jap. 'Ô-washi-kamome.'

Specimens obtained at Hakodate, identified by Mr. Howard Saunders. (Swinhoe, 'Ibis,' 1874, p. 165: Seebohm, 'Ibis,' 1879, p. 23.) Also obtained at Yokohama.

68. *LARUS CACHINNANS*, Pall.

[657] Mediterranean Herring-Gull.

Several specimens collected at Hakodate by Mr. H. Whitely were placed under the name of *L. occidentalis*, Aud. ('Ibis,' 1867, p. 210.) Mr. Howard Saunders has decided that they should have been named as above. (Seebohm, 'Ibis,' 1879, p. 24.) Mr. Seebohm has lately identified another specimen from Hakodate, and one sent by Mr. F. Ringer from Nagasaki is in the Norwich Museum. Common about Yokohama in spring.

L. affinis, Reinh, has been obtained in the Ochotsk Sea, and may be looked for in Japan. (Seebohm, 'Ibis,' 1879, p. 24.)

69. *LARUS CANUS*, Linn.

[654, 655] Common Gull.

Specimens in the Hakodate Museum, collected in Yezo and Kamschatka. Identified by Mr. Howard Saunders as a large race of this species, probably *L. nivosus* of Pallas. (Swinhoe, 'Ibis,' 1874, p. 165: Seebohm, 'Ibis,' 1879, p. 24.)

70. *LARUS MARINUS*, L.

Great Black-backed Gull. Jap. 'Ô-seguro-kamome.'

Specimen identified by Mr. Howard Saunders. (Swinhoe, 'Ibis,' 1874, p. 164: Seebohm, 'Ibis,' 1879, p. 24.)

Specimens in the Hakodate Museum from that locality and the Kuril Islands.

71. *LARUS LEUCOPTERUS*, Faber.

Iceland Gull.

On the authority of a specimen from Yezo, identified by Mr. Howard Saunders. (P.Z.S., 1878, p. 166: Seebohm, 'Ibis,' 1879, p. 24.)

72. *LARUS DELAWARENSIS*, Ord.

Ring-billed Gull.

A specimen collected by Mr. H. Whitely, at Hakodate, is in the collection of Mr. Howard Saunders. (Seebohm, 'Ibis,' 1879, p. 24.)

73. *LARUS RIDIBUNDUS*, L.

[660] Black-headed Gull. Jap. 'Yuri-kamome.'

Specimens obtained from various localities. Leaves Yezo in winter. Assumes black head in April.

Specimens in the Hakodate and Tokio Museums. (Swinhoe, 'Ibis,' 1874, p. 165 : Seebohm, 'Ibis,' 1879, p. 24.)

74. *RISSA TRIDACTYLA*, L. (?)

Kittiwake Gull.

Specimens obtained at Nemoro, at the eastern extremity of Yezo, and the Kurils in the Hakodate Museum. Another, collected at Tokio, is referred to this species or *R. septentrionalis* of Lawrence, the North Pacific Kittiwake, pending proper identification. An example has been forwarded to Mr. H. Seebohm. Mr. Snow obtained eggs.

74½. *STERCORARIUS PARASITICUS*, L. (?)

Buffon's Skua or Long-tailed Jaeger.

Specimens obtained during last season by Mr. H. J. Snow at the Kurils are referred to this species, which he says is common north of Urup. An example has been sent Mr. Seebohm for comparison.

75. *STERCORARIUS GREPIDATUS*, Gmel. (?)

Richardson's Skua.

Specimen in the Hakodate Museum, collected at Kuril Islands by Mr. H. J. Snow. Larger than the foregoing species.

75½. *STERCORARIUS*—?

A third species of Skua larger and heavier than either of the foregoing collected by Mr. A. Owston in the Gulf of Yezo, measures about 550 in length, wing 340, bill 30, stout and strong. The two centre tail feathers (not narrowed) 35 millimetres beyond the others. Back, head, neck, vent, and under tail-coverts dark slate, the last spotted with white. White breast with dark spots on the sides. Feet black. A specimen has lately been forwarded to Mr. Seebohm.

75¼ *ATTAGEN MINOR*. Gmel. (?)

[675] Lesser Frigate-Bird.

A single specimen shot by Mr. Consul Quin at Hakodate in October is referred to this species, which has been found on the China coast.

76. *DIOMEDEA DEROGATA*, Swinhoe.

[6744] Flesh-billed Black Albatross. Jap. 'Kuro-ahōdori.'

Common in Yezo at midsummer. (Swinhoe, 'Ibis,' 1874, p. 165.)

Specimens in the Museums at Tokio and Hakodate.

77. *DIOMEDEA BRACHYURA*, Temm.

[675] Short-tailed Albatross. Jap. 'Ahōdori.'

More abundant in southern than in northern Japan. The young resembling *D. Derogata*. Is figured in the 'Fauna Japonica.' Collected at Nagasaki by Mr. Ringer. Specimens in the Hakodate and Sapporo Museums from Yezo, and in the Tokio Museums. Eggs from the Bonins in the National Museum.

79. *FULMARUS PACIFICUS*, Lawrence=*P. pacificus*, Aud.

Pacific Fulmar.

Specimens obtained from the Kuril Islands—where Mr. Snow found it breeding—in the Hakodate Museum, and in Mr. Owston's collection at Yokohama. (Seebohm, 'Ibis,' 1879, p. 25.)

80. *PROCELLARIA LEUCORRHOEA*, Vieill.

Leach's Petrel. Jap. 'Umi-tsubame.'

Specimens from Skotan and the Kuril Islands in the Hakodate and Sapporo college Museums. One sent to Dr. P. L. Selater in 1878. ('Ibis,' 1878, p. 218.) Identified by Mr. Seebohm.

81. *PROCELLARIA FURCATA*, Gould.

Fork-tailed Petrel.

Specimens in the Hakodate Museum from the Kuril Islands referred to this species. An example has lately been sent to Mr. Seebohm. Mr. Snow found both these Storm Petrels breeding on the Kurils.

78. *PUFFINUS FULIGINOSUS*, Strickl. (?)

Sooty Shearwater.

Specimens in the Hakodate Museum collected by Mr. Snow at the Kuril Islands. Not seen by him north of Urup. One sent to Mr. Seebohm.

82. *PUFFINUS LEUCOMELAS*, T. & S.

[6721] Shearwater.

Figured in the 'Fauna Japonica' under this name. Bill and feet, light flesh; grey head; dark back; belly white. Length 435, wing 328 mm. Mr. Owston has a specimen obtained near Yokohama, which agrees with the figure and description in the 'Fauna Japonica'; it measures about 500, and the wing is 330 millimetres. A specimen in the collection of one of the authors is also from the same locality.

83. *PUFFINUS TENUIROSTRIS*, T. & S.

Slender-billed Shearwater. Jap. 'Umi-kamome.'

A specimen obtained after a typhoon at Yoshino, Yamato, forty miles distant from the nearest sea, is now in the Educational Museum. Agrees with the figure in the 'Fauna Japonica'; dark all over, 380×280 . Another picked up, very much decayed, on the beach at Kamakura.

84. *CHARADRIUS FULVUS*, Gm.

[526] Eastern Golden Plover. Jap. 'Muneguro-shigi.'

Common throughout Japan. Specimens in the Sapporo, Hakodate and Tokio Museums. Figured in the 'Fauna Japonica' as *C. pluvialisorientalis*.

This bird has received the name of *orientalis*, and has also been confounded with *C. virginicus*, but the latter is a larger species not yet found in Asia. (Swinhoe, 'Ibis,' 1874, p. 162, et 1875, p. 452; Whitely, 'Ibis,' 1867, p. 204; Seebohm, 'Ibis,' 1879, p. 25.)

85. *ÆGIALITIS CANTIANA*, Lath.

[531] Kentish Plover. Jap. 'Shiro-chidori.'

Specimens obtained in the Main Island and Yezo in the Hakodate Museum; also in the Tokio Museums. (Blakiston, 'Ibis,' 1862, p. 330; Swinhoe, 'Ibis,' 1875, p. 452.)

Common in winter about Yokohama.

86. *ÆGIALITIS PLACIDA*, Gray.

[530] Harting's Sand-Plover. Jap. 'Ikaru-chidori.'

Specimens collected in Yezo in the Hakodate Museum; also in the Tokio Museums. Common in winter about Yokohama. (Swinhoe, 'Ibis,' 1874, p. 162.) The representative in Eastern Asia of *Æ. hiaticula* of Europe.

87. *ÆGIALITIS CURONICUS*, Gm. = *dubia*, Scop.

[534] Little Ringed Plover.

Found breeding on the shores of Yamanaka Lake, Fuji; obtained at Hakodate and Yokohama. Specimens in the Hakodate and Tokio Museums. (Swinhoe, 'Ibis,' 1875, p. 452; Seebohm, 'Ibis,' 1879, p. 25).

88. *EGIALITIS MONGOLICA*, Pall.—*Ruficapilla*, Temm.

[529] Specimens obtained both from neighbourhood of Yokohama, the Kurils and Hakodate in the Hakodate Museum; also in the Tokio Museums. *E. geoffroyi*, which is distinct from this species, is said to be found in Japan. It, as well as *veredus*, are on an average larger in all their parts. See Swinhoe, 'P. Z. S.,' 1870, pp. 140, 141, 142. (Seebohm, 'Ibis,' 1879, p. 25.)

89. *VANELLUS CRISTATUS*, Mey.

[522] Lapwing. Jap. 'Tagere.'

Specimens obtained at Tokio, Nagasaki and Niigata, and at Sapporo and Hokodate in Yezo; it does not seem to be a common bird in Yezo, but is very abundant about Kawasaki. Specimens in the Hakodate, Sapporo and Tokio Museums. (Swinhoe, 'Ibis,' 1876, p. 324.)

90. *LOBIVANELLUS INORNATUS*, T. & S.

[523] Spur-winged Plover. Jap. 'Kire.'

This bird has not been found as far north as Yezo. Specimen in the Hakodate Museum is from Tokio, also in the Tokio Museums. Breeds about Susaki, Tokio. The male is very vigilant, mounting high up in the air and with loud laughing cries driving off any kite or hawk directly one appears hovering near where the hen is sitting. The eggs are laid among the grass growing on the ridges which intersect the paddy-fields; they are four in number, and resemble the lapwing, but are not so pointed. Breeds in April. Figured in the 'Fauna Japonica.'

91. *SQUATAROLA HELVETICA*, L.

[525] Grey Plover.

Common in spring and autumn in Yezo, and about Yokohama, but not so abundant as the Golden Plover. Specimens in the Hakodate and Sapporo Museums, and in the Tokio University. (Swinhoe, 'Ibis,' 1875, p. 452.)

92. *STREPSILAS INTERPRES*, L.

[558] Turnstone. Jap. 'Kio-jō-shigi.'

Seems to be more common on the Main Island than in Yezo. Specimens in the Hakodate, Sapporo and Tokio Museums. (Seebohm, 'Ibis,' 1879, p. 26.) Collected by Mr. Snow at the Kurils.

93. *HÆMATOPUS OSCULANS*, Swinhoe.

[535] Eastern Oyster-catcher. Jap. 'Miyako shigi.'

Specimens obtained about Yokohama, and in Yezo, in the Hakodate and Tokio Museums. (Seebohm, 'Ibis,' 1879, p. 26.) Observed at the Kurils by Mr. Snow.

94. *TOTANUS INCANUS*, Gm.

[544] Grey Sandpiper.

This is one of the most common Sandpipers in Japan. Specimens from various localities on the Main Island and Yezo in the Hakodate and Tokio Museums, and Mr. Snow has collected it at the Kurils.

It is figured in the 'Fauna Japonica' as *T. pulverulentus*, and included in Mr. H. Whitely's list ('Ibis,' 1867, p. 205) under that name, and is probably that given by Cassin as *brevipes* in Perry's Expedition to Japan.

Specimens in spring and autumn plumage, which differ considerably, were identified by the late Mr. R. Swinhoe. (Swinhoe, 'Ibis,' 1874, p. 163, et 1875, p. 453.)

95. *TOTANUS GLOTTIS*, L.

[538] Greenshank. Jap. 'Awo-ashi chidori.'

Common in Yezo, and obtained about Yokohama. Specimens in the Education Museum, Tokio, and Sapporo and Hakodate Museums. (Swinhoe, 'Ibis,' 1875, p. 453: Cassin, 'Proc. P. A. N. S.,' 1858.)

95½. *TOTANUS FLAVIPES*, Gmel. (?)

Mr. A. Owston has a Sandpiper with red or yellow legs. Length about 235, wing 137 millimetres. In size and color of the back agrees with *ochropus*, but the bill is slightly longer. The under surface of the wing is light. Tail and tail-coverts equally barred with black and white. Is a smaller bird than *glareola*, but like that species has the upper surface of the quill of only the outer primary white. Rump white.

96. *TOTANUS CALIDRIS*, Bechst (?)

[541] Common Redshank.

Specimen—probably this species—sent to Mr. H. Seeborn for identification; appears to be not uncommon in the autumn about Tokio.

97. *TOTANUS FUSCUS*, L.

[540] Spotted Redshank.

Several specimens, collected in Yezo, in the Hakodate and Sapporo Museums. Also obtained near Tokio; specimens in the Museums there. (Swinhoe, 'Ibis,' 1875, p. 453.)

98. *TOTANUS OCHIROPUS*, L.

[543] Green Sandpiper.

Examples from Tokio, Nagasaki, and several localities in Yezo compared. Specimens in the Hakodate and Tokio Museums. (Blakiston, 'Ibis,' 1862, p. 330; Swinhoe, 'Ibis,' p. 1875, 453.)

99. *TOTANUS GLAREOLA*, L.

[542] Wood Sandpiper.

Specimens from Yezo and the Kuril Islands in the Hakodate Museum. (Whitely, 'Ibis,' 1867, p. 205; Swinhoe, 'Ibis,' 1874, 169.)

100. *TRINGOIDES HYPOLEUCUS*, L.

[545] Common Sandpiper.

Common on rivers, both on the Main Island and Yezo. Specimens in the Hakodate and Sapporo College Museums. Differences in plumage attributed to season only. (Swinhoe, 'Ibis,' 1874, p. 163, 1875, p. 463.) Seen at Eturup Island.

100½. *TEREKIA CINEREA*, Gmel.

[546] Terek Sandpiper.

This bird was only obtained for the first time in Japan this last year. Mr. P. L. Jouy of the Smithsonian Institution identified specimens obtained at the Yokohama market. There is an example in the Educational Museum, Tokio.

101. *LIMOSA LAPPONICA*, L.=*Uropigialis*, Gould.

[547] Bar-tailed Godwit. Jap. 'Kojaku chidori.'

Specimens from Tokio and Yezo in the Hakodate and Sapporo Museums. Also in the Tokio University. This species is given in the 'Fauna Japonica' as *L. rufa*, and is probably that noted by Cassin from Japan, Proc. Acad. Phil. 1858. (Swinhoe, 'Ibis,' 1875, p. 453.)

102. *LIMOSA BREVIPES*, G. R. Gray.

[548] Godwit. Jap. , Soribashi chidori.'

Specimens collected in Yezo in the Hakodate Museum. Specimen in the National Museum seems very dark; may be another species. (Swinhoe, 'Ibis,' 1875, p. 453.)

Obtained also at Yokohama.

103. *RECURVIROSTRA AVOCETTA*, L. (?)

[536] Avocet.

This is given in the 'Fauna Japonica' under the name of *Limosa recurvirostra*. Mr. G. Hamilton states that he saw such a bird some years ago at Susaki, Tokio.

103½. *HIMANTOPUS* — ?

[537] Stilt.

A Japanese drawing in the National Museum represents a bird of this kind. *H. caudatus*, Bonn., is included in Swinhoe's 'Revised Catalogue' on the authority of Père David seeing one at Peking.

104. *TRINGA CRASSIROSTRIS*, T. & S.

[560] Eastern Knot.

A specimen of this bird, which is figured in the 'Fauna Japonica,' was obtained at Hakodate in 1861. (Blakiston, 'Ibis,' 1862, p. 330.) It is probably the species included by Cassin as *T. magna*, Proc. Acad. Phil. 1858. Specimens since obtained in Yezo in the Hakodate Museum, and one in the Education Museum, Tokio. (Seeborn, 'Ibis,' 1879, p. 26.)

Common about Yokohama in the autumn, and collected by Mr. Snow at the Kurils.

104½ *TRINGA CANUTUS*, L.

[561] Knot.

Specimens collected at Yokohama by Mr. Alan Owston and one of the authors, compared with a European example. One specimen in the Tokio University.

105. *TRINGA CINCLUS*, Linn.

[563] Dunlin.

A number of specimens in the Hakodate, Sapporo and Tokio Museums, having the usual variability of plumage and length of bill,

those with the longer bills being females. Tokio and Yezo examples compared. (Blakiston, 'Ibis,' 1862, p. 330: Swinhoe, 'Ibis,' 1875, p. 455.) Figured in the 'Fauna Japonica' as *variabilis*. Collected by Mr. Snow at the Kurils.

106. *TRIGNA ACUMINATA*, Horsf.

[564] Sharp-tailed Stint.

Specimens from Yezo in the Hakodate and Sapporo Museums in autumn plumage, and one from Yokohama in spring. Often obtained near Yokohama, and has been collected at Nagasaki. (Swinhoe, 'Ibis,' 1875, p. 455.) Good examples in the Tokio University.

107. *TRIGNA RUFICOLLIS*, Pallas. (1776)=*salina*. Pall. (1811.)
=*albescens*, Temm. (1824.)

[566] Stint.

This species is distinguishable from the Little Stint, *T. minuta*, Leisl., its western representative, by being much more chestnut on the throat in summer, and at all seasons by its longer tarsus. ('Siberia in Europe,' p. 232.) The tarsi of the specimens, however, in the Hakodate Museum hardly measure over the dimensions given by Yarrell for *minuta*.

Obtained in Yezo, and at Yokohama and Nagasaki. Specimens in the Hakodate and Tokio University Museums. (Blakiston, 'Ibis,' 1862, p. 330, as *T. temminckii*: Whitely, 'Ibis,' 1867, p. 206, as *T. minuta*: Swinhoe, 'Ibis,' 1875, p. 455, as *albescens*.)

108. *TRINGA SUBMINUTA*, Midd.=*damacensis*, Horsf.

[565] Stint.

This species is distinguishable by its long hind toe. Specimens collected in Yezo in the Hakodate Museum. Duplicates were identified by the late Mr. R. Swinhoe as *T. damacensis*, Horsf. ('Ibis,' 1875, p. 455.) Mr. Seebohm has corrected the error in his note in the 'Ibis,' 1879, p. 26, where he called this *ruficollis*, Pall. The preceding species will stand as now given.

109. *TRINGA PLATYRHYNCHA*, Temm. (?)

[562] Broad-billed Stint.

Two specimens collected at Yokohama and two in the Tokio University. A female collected at Hakodate in August measure in length

184, wing 112, bill 30, tarsus 21 mm. The bill is somewhat curved at the end. We think there is little doubt of its being this species, though we were at first inclined to consider it too large, going by Yarrell's measurements; but we find according to Swinhoe ('Ibis,' 1863, p. 412) that Formosan specimens measured, male 172×108 , bill 31, female 190×109 , bill 32.

A specimen has been sent to Mr. Seebohm.

110. *CALIDRIS ARENARIA*, L.

[557] Sanderling.

Specimens obtained on the south-east coast of Yezo and Yokohama in the Hakodate Museum. (Swinhoe, 'Ibis,' 1875, p. 454.)

111. *MACHETES PUGNAX*, L. (?)

Ruff.

A specimen obtained in Yezo, now in the Hakodate Museum, is referred to this species.

112. *LOBIPES HYPERBOREUS*, L.

[559] Red-necked Phalarope.

Specimens in both spring and autumn plumage, collected in Yezo, and the Kuril Islands are in the Hakodate Museum. (Swinhoe, 'Ibis,' 1875, p. 455.)

113. *LOBIPES WILSONII*, Lob. (?)

Specimens collected by Mr. H. J. Snow on the Kuril Islands, where he also found *L. hyperboreus*, in the Hakodate Museum. About the same form and size as the American species. One sent to Mr. Seebohm for identification.

114. *EURINORHYNCHUS PYGMÆUS*, L.

[569] Spoon-billed Sandpiper. Jap. 'Hira-shigi.'

Specimens obtained in Yezo of this peculiar bird are in the Hakodate and Sapporo College Museums. (Swinhoe, 'Ibis,' 1875, p. 455.) Also obtained in Yokohama and by Mr. Ota at Tokio.

115. *SCOLOPAX RUSTICULA*, L.

[550] Woodcock. Jap. 'Hodo-shigi.'

The woodcock of Japan is not distinguishable from that of Europe. It varies much in shade of plumage, and sometimes is found entirely of

a creamy white. It seems to be generally distributed, but is only found in Yezo during the warm season. It has been obtained breeding at Fujisan, but in all probability the great part go much further north for that purpose. Specimens in the Hakodate and Tokio Museums. (Whitely, 'Ibis,' 1867, p. 206; Swinhoe, 'Ibis,' 1877, p. 145; Seebohm, 'Ibis,' 1879, p. 26.)

116. *GALLINAGO AUSTRALIS*, Lath.

Great Australian Snipe. Jap. 'Yama-shigi.'

This bird was obtained on Fuji, in June and July, when breeding. It is common in Yezo, where it was first discovered to be a Japanese bird in 1861. (Blakiston, 'Ibis,' 1863, p. 100.) Specimens in the Hakodate Museum. (Swinhoe, 'Ibis,' 1863, p. 444, et 1874, p. 163; Seebohm, 'Ibis,' 1879, p. 26.)

117. *GALLINAGO SCOLOPACINA*, Bp.

[554] Common Snipe. Jap. 'Ji-shigi.'

Common throughout Japan, including Eturop, one of the Kurils. Specimens from several localities in the Sapporo, Hakodate and Tokio Museums. The plumage is darker in autumn than in spring, owing to which the late Mr. R. Swinhoe considered that some of the specimens sent him were the American species, *G. wilsonii*, but these have subsequently been carefully compared by Mr. H. Seebohm with European examples, who pronounces all to be *G. scolopacina*. (Swinhoe, 'Ibis,' 1874, p. 163, et 1875, p. 454; Seebohm, 'Ibis,' 1879, p. 27.) One of the authors has a light fawn-coloured variety.

This was given in Cassin's report of Commodore Perry's Expedition as *G. stenura*. T., and Mr. H. Whitely included *G. media* in his list ('Ibis,' 1867, p. 206), which probably referred to this species.

118. *GALLINAGO SOLITARIA*, Hodgs.

[551] Solitary Snipe.

Common at Yokohama; often found on up-lands. -Found also at Nagasaki and a few in Yezo. Specimens in the Hakodate and Tokio Museums. (Swinhoe, 'Ibis,' 1877, p. 146.)

The late Mr. Swinhoe imagined that an example procured at Shanghai in Feb., 1873 was *G. japonica* separated by Bonaparte, (Swinhoe, 'Ibis,' 1873, p. 364); but after examination of another from

the same locality in Jan., 1874, and one from Yokohama furnished by us, he considered the species inseparable, (Swinhoe, 'Ibis,' 1877, p. 146). From its occurrence about some spring-water creeks which remain unfrozen during the most severe winter weather at Sapporo, Yezo, it is there known by the name of the "Winter Snipe." A specimen in the museum of the college was found to have been labelled by a foreign professor from Tokio, "*Scolopax rusticula*, var. *japonica*." Ornithologists beware! The 'Fauna Japonica' figure is by no means good.

119. *GALLINAGO GALLINULA*, L.

[555] Jack Snipe.

This is evidently a rare bird in Japan. Mr. Whitely obtained only one at Hakodate ('Ibis,' 1867, p. 206), and there is but one in the Hakodate Museum, which has been carefully compared with a European example. Another was shot by Mr. Olmsted near Yokohama in October, 1879, since which Mr. A. Owston has obtained several specimens in that locality, and it has been observed on Eturoop by one of the authors.

N. B.—The Painted Snipe will be found in this order of classification between the Cranes and Rails.

120. *PSEUDOSCOLOPAX SEMIPALMATUS*, Jerdon. (?)

[549] One specimen obtained in Yezo, in the Hakodate Museum, and another by Mr. Owston at Yokohama referred to this species, or *Macrorhamphus griseus*, Gmel. of N. America. (Swinhoe, 'Ibis,' 1875, p. 454.) The former, measuring in length 290, wing 150, bill 70, with legs and feet olive, and tinged with rust-colour on its upper and lower parts, was killed in October; while the latter, a March specimen, shews no rust-colour whatever, measures 150 in the wing, bill 73. The general appearance of this bird is between a snipe and sandpiper.

121. *NUMENIUS MAJOR*, T. & S.

[573 ?] Curlew. Jap. 'Ô-shaku shigi.'

Hakodate specimens in the Museum there agree with the 'Fauna Japonica' plate. (Whitely, 'Ibis,' 1867, p. 205; Swinhoe, 'Ibis,' 1876, p. 334.) A note in the 'Fauna Japonica' gives this species as *australis* of Gould, but Mr. Swinhoe did not recognize this identity.

121½. *NUMENIUS* — ?

This, which did not appear in the former catalogue, makes the fifth

curlew in Japan. One of the authors and Mr. Owston have both obtained it at Yokohama. It is about the same size in the body as *major*. Is white instead of cream-color on the under-parts, and has white lower back, rump, and tail; the last barred with brown. There is a specimen in the Hakodate Museum presented by Mr. Owston, and one has been lately sent Mr. Seebohm for identification. *N. tahitiensis*, Gmel. (S. R. C. No. 574) was credited to Commodore Perry's Expedition in Japan (Cassin, 'P. A. N. S. Phil.,' 1858, p. 191 to 196), and it is recorded from Alaska, (Ridgw. Bul. U. S. N. Mus. No. 21). Mr. Swinhoe gives the measurements of a female in Formosa as 623×323, bill 178, tarsus 127, (Swinh. 'Ibis,' 1863, p. 410); and states that it has a striated rump, and is much more rufescent than *australis*, Gould. Our largest example of the latter (No. 123 of this list), is 2½ inches less in length, and over one inch less in the wing. In his 'Revised Catalogue' Mr. Swinhoe gives *rufescens*, Gould, as a synonym of *tahitiensis*. Cassin's so-called *tahiticus* as figured in Perry's Expedition to Japan, Vol. II. p. 228, may possibly be referred to *australis*, Gould. The text and the figure do not agree; the former stating it to be smaller than *phaeopus*, whereas the outline figure of the head is considerably larger.

122. NUMENIUS MINOR, T. & S.=*minutus*, Gould.

[570] Curlew. Jap. 'Shaku shigi.'

This diminutive curlew is figured in the 'Fauna Japonica.'

123. NUMENIUS AUSTRALIS, Gould.

Curlew.

Yezo specimens in the Hakodate Museum; also collected at Etrop, and at Yokohama. Identified by the late Mr. R. Swinhoe. (Swinhoe, 'Ibis,' 1876, p. 334, et 1863, p. 445.)

124. NUMENIUS PHAEOPUS, Lath.

[571] Whimbrel. Jap. 'Ko-shaku-shigi.'

Obtained both near Tokio and Nagasaki, and in Yezo and Etrop. Specimens in the Hakodate and Tokio Museums. Although Mr. Swinhoe made this No. 571 of his Revised Catalogue in 1871, in 1877 when he identified the Hakodate birds as *phaeopus*, he considered all the China birds as No. 572 of his Catalogue, the Eastern Whimbrel *N. uropygialis*, Gould=*uzoniensis*, Gmel. (Swinhoe, 'Ibis,' 1877, p. 146.)

125. *IBIS NIPPON*, T. & S.

[577] Japan Ibis. Jap. 'Toki,' Jap. in Yezo, 'Dau.'

Figured in the 'Fauna Japonica.' Common on the flats around the head of Tokio Bay. Breeds in Yezo. Specimens in the Hakodate and Tokio Museums. (Swinhoe, 'Ibis,' 1875, p. 455.)

126. *IBIS PROPINQUA*, Swinh.

[576] Ibis. Jap. 'Kuro-toki,' 'Kama-sagi,' or 'Nabekaburi.'

Not uncommon about Omori, Tokio. One specimen from that locality in the Hakodate Museum. Not observed in Yezo, and no specimen yet sent to Europe for identification. Specimens in the Tokio Museums.

127. *PLATALEA MAJOR*, T. & S.

[579] Spoonbill. Jap. 'Hiro-sagi.'

Not a common bird. Mr. H. Whitely obtained specimen at Hakodate ('Ibis,' 1867, p. 204), and another procured there is in the Museum. Also obtained in the Yokohama market.

P. minor of the 'Fauna Japonica' is now considered to be only a small example of the above. (Seebohm, 'Ibis,' 1879, p. 27.) However, there are examples in the Tokio museums, which, although varying little in the wing measurements, which are all about 400 millimetres, differ in other particulars. Some have entirely white wings, while others have part of the webs of the quill feathers black, the shafts black, and the shafts of the scapulars black. Some have no black on the webs, and the shafts of the quills only partially black. Some have long nape plumes, and in others this feature is wanting. In the bills, length of tarsus and middle toe, they also differ considerably.

128. *NYCTICORAX GRISEUS*, Linn.

[594] Night Heron. Jap. 'Seguro-goi.'

Generally distributed in South Japan. Eggs and young obtained from a heronry below Kōchi Castle, Tosu, in July. Nest placed on highest branches of tall trees. Eggs a white bluish green color. Specimens in the Hakodate and Sapporo College Museums from Tokio, also in the Museums there. (Swinhoe, 'Ibis,' 1877, p. 146.) There is a single specimen in the Education Museum at Tokio with whole

plumage like an immature Night Heron, which has somewhat of a crest. It measures in the wing only 170 mm. The bill is 52, and middle toe without nail 48.

129. *GOISACHIUS MELANOLOPHIUS*, Raffles.

[595] Jap. 'Miso-goi.'

This is the *Ardea goisagi* of the 'Fauna Japonica,' with which figure it agrees. It has been confounded with the young of the common Night Heron. Several specimens obtained about Tokio. Example has been sent to Europe for identification. Not yet found on Yezo. Specimen in the Hakodate Museum.

130. *BOTAURUS STELLARIS*, L.

[596] Bittern. Jap. 'Sankano-goi.'

Observed about Tokio, and collected at Yokohama and Nagasaki. Specimens obtained in Yezo in the Sapporo and Hakodate Museums: also in the Tokio Museums. (Swinhoe, 'Ibis,' 1875, p. 455.)

131. *ARDETTA SINENSIS*, Gm.

[599] Chinese Little Bittern.

Specimens obtained in Yezo, at Yokohama and at Nagasaki in the Hakodate and Sapporo Museums; also in the Tokio Museums. (Seebohm, 'Ibis,' 1879, p. 27.) May be at once distinguished from the following species by the legs being feathered quite to the knee joint.

132. *ARDETTA EURHYTHMA*, Swinh.

[598] Von Schrenck's Little Bittern. Jap. 'Yoshi-goi.'

Specimens obtained in Yezo in the Hakodate and Sapporo Museums. (Swinhoe, 'Ibis,' 1876, p. 335.) Also collected at Yokohama.

133. *ARDEA CINEREA*, L.

[584] Common Heron. Jap. 'Awo-sagi.'

Occasionally seen about Tokio. An example from Nagasaki compared. Specimens obtained in Yezo and at Awomori, in the Hakodate, Sapporo College, and Sapporo Museums; also in the Tokio Museums. (Swinhoe, 'Ibis,' 1876, p. 335.) Collected also at Yokohama.

134. *HERODIAS MODESTA*, Gray.

[586] Great Egret. Japan. 'Ô-sagi.'

This bird is generally considered by ornithologists as only a small

race of *H. alba* of Europe. (Seebohm, 'Ibis,' 1879, p. 27.) It arrives at Tokio in April, and is tolerably abundant. Specimens obtained at Hakodate, in the Museum there; also in the Tokio Museums. (Swinhoe, 'Ibis,' 1876, p. 335.) Seen at Eturup Island, and collected by Mr. Ringer at Nagasaki.

135. *HERODIAS INTERMEDIA*, Wagl.

[587] Egret. Jap. 'Chiu-sagi.'

Specimens agree with *A. egretoides* figured in the 'Fauna Japonica.' Bill bright orange, tipped with horn color in summer. Specimens from Nagasaki, Tokio and Yezo in the Hakodate and Sapporo College Museums; also in the Tokio Museums. (Seebohm, 'Ibis,' 1879, p. 27.)

136. *HERODIAS GARZETTA*, Linn.

[588] Little Egret. Jap. 'Shira-sagi.'

A very common bird in the neighbourhood of Tokio, where it is found the year round. Specimen sent to Mr. H. Seebohm for identification. (Seebohm, 'Ibis,' 1879, p. 27.) Nests in tall trees. Specimens in the Tokio Museums.

Note.—The three species of White Egrets here given are all that rest on specimens identified by comparison in Europe, but it seems probable that a fourth species may exist in Japan. We therefore give the following summary:—

H. modesta.—The largest species. Generally if not always with yellow bill. Migrates south of Tokio in winter. Wing 340 to 380; bill ridge 105 to 110; middle toe without claw 100. An unusually large example measured, wing 445, bill ridge 125, middle toe without nail 102, tarsus 195.

H. intermedia.—Thick yellow bill, long toes. Migrates south of Tokio in winter. Wing 300 to 310, bill ridge 70 to 75, middle toe without nail 76 to 85.

H. garzetta.—Thin dark bill, short toes. Found about Tokio the whole year. Wing 260 to 300, bill ridge 70 to 92, middle toe without nail 60 to 72, tarsus 110 to 115. Unusually small examples measure as low as 247 in the wing, bill ridge 71, middle toe without nail 58, tarsus 90.

Mr. Seeböhm, in a late letter, gives the measurements of *intermedia* s, wing 280 to 305, tarsus 100; and *garzetta*, wing 225, tarsus 90; but remarks that the bills of the two species do not vary much.

137. *BUBULCUS COROMANDUS*, Bodd. (?)

[590] Buff-backed Egret. Jap. 'Ama-sagi.'

Seems to be rather abundant in the south, being found in the neighbourhood of Osaka in winter, when, according to Mr. Ota, it assumes pure white plumage. A specimen in such state is in his possession which measures 260 in the wing, the tarsus 90, middle toe without nail 70. Has light coloured thick bill. When obtained in summer about Tokio, the head, neck, and middle-back are rust colour, in which state Mr. Ringer collected a male specimen at Nagasaki, measuring in length about 510, wing 250, tarsus 90, middle toe without nail 70, bill ridge 59 and yellow. Several examples in the museums in Tokio. No specimen yet sent for identification to Europe. Is included in the 'Fauna Japonica,' but not figured, as *Ardea russata*.

1374. *ARDEOLA* — ?

Jap. 'Kuro-sagi.'

This was given in a note under No. 137 of the former Catalogue. Mr. Ringer's and Mr. Ota's specimens have now been examined. They are from the Goto Islands near Nagasaki, and from Tsu-sima, in the strait of Corea. Male is dark blue-slate color, with narrow white line on throat, female light slate. Length 600, wing 300 millimetres. Mr. Ringer's specimen measures, wing 280, bill (dusky color) 83, middle toe without claw 60, tarsus 70; claws short and worn.

138. *BUTORIDES MACRORHYNCHUS*, Gould.

[592] This bird has been obtained at Nagasaki by Mr. F. Ringer, who sent a specimen to the Norwich Museum, where it was identified. According to Swinhoe (P. Z. S., 1871, p. 413) it is larger than *javanicus*, Horsf. A specimen obtained at Hakodate we believe to be the same species. It measures in length 483 mm.; wing, 200 mm.; bill-ridge, 60 mm. Head and neck resemble female Night Heron; wings nearly white, back dark mouse colour, belly white. It is probably that given under the name of *Ardea scapularis*, Wagl., in the 'Fauna Japonica.'

139. *CICONIA BOYCIANA*, Swinh.

Japan Stork, Jap. 'Ko-dzuru.'

This bird was described as new from Japan by the late Mr. R. Swinhoe. It is occasionally obtained about Tokio. There are living examples in the gardens of the National Museum, a skin in the Educational Museum, and both Drs. Manning and Abilburg preserved specimens.

The existence of any stork in China is very doubtful. (Swinhoe, P. Z. S., May, 1873, p. 12, 13.)

140. *GRUS COMMUNIS*, Bechst.==*eineria* Bechst.

[515] Common Crane.

Figured in the 'Fauna Japonica' as *Grus einerea longirostris*, with top of head vermillion, legs dusky, chin and cheeks white, otherwise slate-color. Is considered to be the same as the common Crane of Europe.

141. *GRUS LEUCOGARENUS*, Pall.

[519] White Crane.

Figured in the 'Fauna Japonica' in white plumage, with rust brown head, and spots of rust over other parts. Vermillion on forehead, and reaching behind and below the eye. Vermillion bill and legs. Is considered to be the White Crane of Europe.

142. *GRUS LEUCAUCHEN*, T.

[517] Crane. Jap. 'Tan-chō.'

This is the national Crane of Japan, so commonly given in native drawings, and much and deservedly admired. It was formerly only allowed to be hawked with great ceremony by nobles of the highest rank. Live examples may be seen at the National Museum. Specimens obtained near Sapporo, Yezo, as late as January, in the Sapporo Museum, and others in the College Museum there. Also in the Hakodate Museum. A fine male example collected by Mr. Ringer at Nagasaki in January, measured in length about 1350, wing 640, bill 185, tarsus 290.

143. *GRUS MONACHIUS*, T.

[516] Crane. Jap. 'Nabe-dzuru.'

Not uncommon in the neighbourhood of Tokio, from which locality

is a specimen in the Hakodate Museum. Figured in the 'Fauna Japonica.' White head and neck, no vermillion nape, otherwise dark lead colour, legs the same.

144. *GRUS ANTIGONE*, Linn. (?)

Crane. Jap. 'Mana-izuru.'

This is the most abundant Crane, and is a choice game-bird with the Japanese. It is distinguished from the young of 'Tanchō' by the long tertial plume feathers being white, having no black throat, color of legs being pink, and the vermillion below the eye. It is a lead-coloured bird, with white back-neck right down between the shoulders. Length about four feet, wing 23 inches, bill 5½. There is a specimen in the Museum at Sapporo procured in Yezo. From the description sent Mr. H. Seebohm of a specimen from Tokio in the Hakodate Museum, he considers it to be *G. antigone*. (Seebohm, 'Ibis,' 1879, p. 28.)

It is singular that this Crane is not included in the 'Fauna Japonica.'

145. *RHYNCHÆA BENGALENSIS*. L.

[556] Painted Snipe. Jap. 'Tama-shigi.'

This bird is known to sportsmen in the south, but probably does not reach Yezo. It has been found breeding on Fuji-san. Example from Nagasaki has been compared. Specimen from Yokohama in the Hakodate Museum; also in the Tokio Museums. (Swinhoe, 'Ibis,' 1877, p. 146.)

146. *RALLUS INDICUS*, Blyth.

[609] Indian Water-Rail. Jap. 'Kuina.'

Generally distributed throughout Japan, including Yezo. Some breed about Yokohama. Specimens in the Tokio, Hakodate and Sapporo College Museums. When the 'Fauna Japonica' was published it was not considered distinct from the European species *A. aquaticus*, and was included in Mr. H. Whiteley's list also under this name. (Swinhoe, 'Ibis,' 1874, p. 163.) Mr. Swinhoe obtained *aquaticus* in China, which he distinguishes by being somewhat smaller, having yellow iris, red bill, and wanting the facial mark. We are unable to detect any difference between our specimens and a European example which we have. (Swinhoe 'Ibis,' 1873 p. 363.)

147. *POEZANA ERYTHROTHORAX*, T. & S.

[605] Red-breasted Rail. Jap. 'Hi-kuina.'

This Rail is likewise generally distributed. Specimens in the Sapporo, Hakodate, and Tokio Museums. (Blakiston, 'Ibis,' 1862, p. 331; Swinhoe, 'Ibis,' 1874, p. 163.) Figured in the 'Fauna Japonica.' Examples of both these Rails collected by Mr. Ringer at Nagasaki are in the Norwich Museum.

148. *POEZANA PYGMEA*, Naum. (?)

[606] Baillon's Crake. Jap. 'Hime-kuina.'

A specimen obtained in Yezo, now in the Hakodate Museum, was referred to this species (Swinhoe, 'Ibis,' 1876, p. 835), but this name will probably not stand, our examples being considerably smaller than Baillon's Crake of Europe. This was also noted by the late Mr. Swinhoe in his 'Revised Catalogue of the Birds of China' (Proc. Zool. Soc., May, 1871), where he remarked that Pallas' name of *minuta* should apply. Yarrell's measurements converted, are, 165×102 millimetres, whereas our specimens measure 152×82 ; and a fully developed adult obtained by Mr. Ota at Shidzuoka not over 90 in the wing. A Nagasaki male example collected by Mr. Ringer compares exactly with the Yezo and Yokohama specimens. We have lately sent one to Europe for proper comparison.

149. *POEZANA EXQUISITA*, Swinh.

[606½] Button Crake. Jap. 'Shima-kuina.'

Specimens collected in Yezo in the Hakodate Museum. The late Mr. R. Swinhoe, who described this bird, identified a specimen sent him. ('Ibis,' 1876, p. 335.) The species is figured in the 'Ibis,' for 1875, pl. III. Examples obtained at Yokohama agree with those from Yezo, except in being less rufous.

149½. *GALLICREX CRISTATA*, Lath. (?)

[602] A specimen collected by Mr. F. Ringer at Nagasaki has the heavy bill, long tarsus, long narrow hind toe, and long tertials of an example collected on the Yangtze river by one of the authors. It is not in mature plumage, and wants the red skin on forehead. It was collected in June, and is marked as a female. Wing 162, tarsus 62, middle toe without nail 65, hind toe without nail 27.

150. *GALLINULA CHLOROPUS*, L.

[603] Moorhen. Jap. 'Ban.'

Found both on the Main Island and Yezo. Specimens in the Hakodate and Sapporo College Museums compared with European examples. Also in the Tokio Museums. (B. & P., 'Ibis,' 1878, p. 225.)

151. *FULICA ATRA*, L.

[610] Coot. Jap. 'Ô-ban.'

Common on the rivers north of Tokio. Specimens shot at Hakodate and Yokohama. Figured in the 'Fauna Japonica' as *F. atra japonica*. Specimens in the Tokio Museums. (B. and P., 'Ibis,' 1878, p. 225.)

152. *OTIS TARDA*, L. (?)

[514] Great Bustard. Jap. 'No-gan.'

A bird supposed to be a Great Bustard was brought into the Hiogo market quite fresh in December, 1876. It weighed 13½ pounds. It probably was of this species, which is found at Shanghai, Hankow, and Peking in winter, according to Swinhoe's 'Revised Catalogue,' (P. Z. S., 1871, p. 402), where he notes having a female from Shanghai "smaller than the ordinary European bird, and more broadly banded with black on the upper parts," and mentions a small species observed by Père David near Peking.

Japanese were aware of the existence of a Bustard, and gave the Shimosa plains to the eastward of Tokio as one of the localities where it was to be found, but we were unable to obtain any examples until last year Mr. Edwin Dun of Sapporo was fortunate enough to kill two while out shooting with one of the authors on the 11th and 13th November, near the mouth of the Iskari River on the north-west coast of Yezo. These two specimens were preserved. One of them is mounted in the Sapporo Museum, and the other has been sent to Mr. Seebohm in London for proper identification. They both appear to be in their second year, say about eighteen months old. The organs of generation were not clearly discernable in either, owing to damage of the parts by shot, but one seemed to be a young female. The crops and stomachs contained herbs (*artemisia*, *dandelion*, etc.), and grasshoppers. There was no sign of the water-pouch, mentioned by Yarrell as belonging to

the male, in either; nor do they agree with his description of adults of *O. tarda*, but we are inclined to believe they would correspond with birds of that species of the age we take them to be. The principal points of difference from Yarrell's description are as follows:

First Example. (Sapporo Museum specimen) young female?

Length 790 mm. (=31 in.).

Wing 480 mm. (=18.75 in.).

Bill along gape 65 mm. (=2.5 in.).

From front of nostril to end of bill, 25 mm. (=1.0 in.).

Tarsus, 120 mm. (=4.75 in.).

Middle toe with nail, 62 mm. (=2.44 in.).

Extent of outstretched wings, 1550 mm. (=61 in.).

2nd and 3rd primaries the longest, 5th equal the 1st. Iris of eye, dark hazel. Legs, feet, and bill, dusky-slate, lower mandible lightest. Weight, 6 pounds. Chin, pure white. Neck, delicate lavender. All under parts white. Primary quills white, running into dusky towards the tips. There are no plumes from the chin, nor bare space under where they should be. A few mottled woodcock-like feathers on the top of the head. On the inner webs of each of the third, fourth, and fifth primaries, just where they suddenly narrow, about eight inches from the end of the wing, a small spot of white. There is more black on the back than there should be in an adult, the wing-coverts are turning white, the centre tail feathers not being yet tipped with it. Evidently changing in most parts from the woodcock-like plumage of an immature bird.

Second Example (spec. No. 2756 sent to Mr. Seeböhm).

Length, 810 mm. (=32 in.).

Wing, 483 mm. (=19 in.).

Bill along gape, 75 mm. (=3 in.).

Front of nostril to end of bill, 28 mm. (=1.1 in.).

Tarsus, 120 mm. (=4.75 in.).

Middle toe and nail, 64 mm. (=2.5 in.).

Extent of outstretched wings, 1550 mm. (=61 in.).

2nd and 3rd primaries equal, and longest 1st equal to 6th.

Eye, feet, bill, and legs, same as first example. Weight, 74 pounds.

In general character of plumage agrees with first example, but is apparently more matured. The white spots on the primaries occur on the third, fourth, fifth, and sixth. The tail feathers, of which there are twenty, are more developed, the outer ones being broader and nearly white, with indistinct black bands near the ends, the whole gradually getting darker towards the middle ones, four of which shew no white at all. There is considerably more white on the wings generally, especially on the coverts and tertials, some of which are nearly fully white.* Scapulars are of the same colour as the back. The reddish stone-colour and little dark mottling extends more than half way up the hind neck. On the head is an indistinct dark line from the bill over the forehead to the nape.

Since the above was written, Mr. Ringer has sent us a specimen of evidently an older bird, labelled "male, December 1880." It measures in length about 970, wing 600, tarsus 155, and has slight throat plumes; so that the priority of preserving a specimen is in favour of Mr. Ringer by nearly a year. It was obtained at Iasahai, fifteen miles north of Nagasaki, after a gale of wind.

153. PHASIANUS VERSICOLOR, Vieill.

Green Pheasant. Jap. 'Kiji.'

General throughout Kiu-shiu, and the southern islands, and as far as the northern extremity of the Main Island, but does not inhabit Yezo. It readily interbreeds with the Chinese *P. torquatus*, the hybrid being a remarkably fine bird, surpassing in beauty and weight either of its parents. A female in male plumage was shot by Mr. Dare in November, 1877. Many others have since been obtained, mostly males between *versicolor* and *torquatus*.

Some Japanese contend that the Green Pheasant is not polygamous, but our own observations do not confirm this improbable peculiarity. Specimens in the Hakodate and Tokio Museums. (Swinhoe, 'Ibis,' 1875, p. 452). Eggs, 5 to 6, dark olive, very much depressed. (B. & P., 'Ibis,' 1878, p. 226.)

154. PHASIANUS SEMMERRINGI, T.

Copper Pheasant. Jap. 'Yamadori.'

The range of this species is similar to the last, not crossing the Strait of Tsugaru into Yezo. It frequents the plains and higher parts of the mountains indifferently. The Japanese have succeeded in obtaining in captivity hybrids of this and the Green Pheasant. Of a pair which we have seen, the female is large, the male small, but of very gorgeous plumage. In both, the tail of the Green Pheasant was present, and the hen, except for her size, had little to distinguish her from that species. Eggs 5 to 6, about 2 inches long, and resemble a pullet's egg, white, with a tinge of reddish. Specimens in the Hakodate and Tokio Museums. (B. & P., 'Ibis,' 1878, p. 226.)

154½. *PHASIANUS TORQUATUS*, Gmel.

[479] China Ring-necked Pheasant.

The elder Mr. Ota informs us that all the pheasants on 'Tsu-sima, in the Strait of Corea, are of this species.

155. *TETRASTES BONASIA*, L.

[506] Hazel Grouse. Jap. 'Yezo Rai-chō.' Jap. in Yezo, 'Yamadori.'

This wood-grouse—which is a European species—seems not to be found south of the Strait of Tsugaru separating Yezo from the Main Island. Specimens in various museums, all from Yezo. (Blakiston, 'Ibis,' 1862, p. 329; Whitely, 'Ibis,' 2867, p. 204; B. & P., 'Ibis,' 1878, p. 226.)

Writers on Japan have confused this bird with both the Ptarmigan and Pheasant. See 'Evidence of the Glacial Period in Japan' (Trans. As. Soc. Jap., 1880), and 'Unbeaten Tracks in Japan.' Doubtless 'Rai-chō' applied by Southern Japanese, and 'Yamadori' by Japanese on Yezo, by which the Ptarmigan and Copper Pheasant are also known, has tended to the confusion.

156. *LAGOPUS MUTUS*, Gould. (?)

Ptarmigan. Jap. 'Rai-chō.'

Some specimens of what appear to be this species in the collection of the National Museum are from Kaga; it is also said to be found at Ontake, on the borders of Shin-shiu. We are very anxious to obtain examples for proper comparison with the European bird, and would draw the attention of travellers in mountainous parts of Japan to the

desirability of collecting. *Lagopus mutus* was included in the 'Fauna Japonica' on the authority of a Japanese drawing.

156½. *LAGOPUS* — ?

Mr. H. J. Snow was fortunate enough during the past summer to obtain a Ptarmigan (possibly a Willow Grouse, *L. albus*, Gm., or *rupestris*, Gm.) on Sumshu or Pervi, the nearest island of the Kurils to Kamschatka. It measures in the wing 200 mm., and is white, with the exception of the black tail feathers, and line through the eye. He has taken the specimen to England for examination.

157. *COTURNIX JAPONICA*, T. & S.

[508½] Red-throated Quail. Jap. 'Udzura.'

The quail is found more or less throughout Japan. It migrates northward in spring and southward in autumn, being abundant in Yezo during summer, where an occasional one is found during a mild winter. It has been observed breeding in the vicinity of Yamanaka Lake, at the foot of Fuji, and about Tokio.

Specimens in the Tokio, Hakodate and Sapporo Museums. (Swinhoe, 'Ibis,' 1875, p. 126 and 452.)

157½. *COTURNIX COMMUNIS*, Bonn.

[508] Common Quail.

Mr. R. Swinhoe considered the South China bird—without the red throat—as *communis*, while that obtained by him at Chefoo, which he compared with Hakodate specimens, as *japonica*. (Swinhoe, 'Ibis,' 1875, p. 126 and 452.) Mr. F. Ringer collected specimens at Nagasaki in January and December, which appear to agree with the South China bird, and similar ones have since been obtained near Yokohama. We have sent specimens of both forms to Mr. Seebohm who says, "I do not believe in the two quails," and considers the two specimens sent, as adult male and female of *communis*; while on the other hand male and female examples sent by Mr. Ringer have been named at the Norwich Museum as *japonica*. The light throated birds are larger and heavier in the body. The plate in the 'Fauna Japonica' appears to include both.

158. *COLUMBA LIVIA*, Temm. (?)

[465] Rock Pigeon. Jap. 'Kawara-bato.'

A blue rock pigeon which breeds in the famous cave of Bentensama,

on Enoshima, may be of this or an allied species. There is a specimen in the Museum of the college at Sapporo, obtained probably from the south, the locality not being given.

159. *TURTUR GELASTES*, Temm.

[470] Eastern Turtle-Dove. Jap. 'Kiji-bato.'

Remains all the year round on the plains, but is most abundant in winter. In Yezo only in summer. It breeds in the neighbourhood of Yokohama even as late as November, Mr. J. Dare having found a nest with eggs on the 4th November, and Mr. G. H. Olmsted one containing fully fledged young on the 25th of the same month. (Whitely as *T. ruficollis*, 'Ibis,' 1867, p. 204: Swinhoe, 'Ibis,' 1874, p. 162.) Observed on Eturop Island. There are specimens in the Tokio, Sapporo, Hakodate, and Sapporo College Museums.

160. *TURTUR RISORUS*, L.

[472] Barbary Dove. Jap. 'Shirako-bato.'

This species, which also inhabits North China, arrives about Tokio in April, and is often brought alive to market in large numbers. Light fawn-color varieties are found, the same as in China. It breeds very late, young birds being obtained in November. Not yet procured in Yezo. (Swinhoe, 'Ibis,' 1876, p. 334 et 1877, p. 145.)

Specimens in the Tokio and Hakodate Museums.

160½. *TURTUR* — ?

Mr. Alan Owston has specimens of a dove smaller than *risorius*. Length about 233, wing 132. Head slate-blue, dark hind neck collar. Rump, primaries, and tail, dark slate-blue. Back, wing-coverts, breast, and belly, fine plum-chocolate. Said by the dealer to have been killed in a wild state. A specimen has been sent to Mr. Seebohm.

161. *TRERON SIEBOLDI*, Temm.

Siebold's Green Pigeon. Jap. 'Awo-bato.'

This bird seems peculiar to Japan, is figured in the 'Fauna Japonica' and received its name as a tribute to its discoverer. It belongs to the *Sphenocercus* group of the fruit-eating pigeons of the Malay archipelago and India, being represented in Formosa by *T. formosa* and *sororius*, No. 461 and 462 of Swinhoe's 'Revised Catalogue.' The native hunters attract it within shot by imitating its long and varied 'coo.

In Yezo it is found only during summer, where it seems to prefer moderately high wooded bluffs adjoining the sea-shore, on the sands of which it frequently alights. (Whitely, 'Ibis,' 1867, p. 204: Swinhoe, 'Ibis,' 1875, p. 452.) Specimens in the Tokio, Hakodate and Sapporo Museums.

162. *CARPOPHAGA IANTHINA*, T. & S.

Crow Pigeon. Jap. 'Karasu-bato.'

Formerly abundant on Sarushima, Tokio Bay. The 'coo' is loud and is accompanied by the bird spreading its tail and clashing its pinion feathers together. Seen also in Shikoku. A specimen collected by Mr. Ringer at Nagasaki measures in the wing 250 mm.. This is a purple and green-bronze bird figured in the 'Fauna Japonica,' where the measurements given are 360 × 230 mm. We believe it is, like the foregoing, peculiar to Japan. It belongs to the *Ianthanas* group of the Malay archipelago and Pacific Islands. See Wallace, 'Ibis,' 1865, p. 369.

163. *CUCULUS CANORUS*, L.

[458] Cuckoo. Jap. 'Kako.'

The Japan bird is probably identical with the European Cuckoo, its habits and note being the same, but by some ornithologists it has been called *C. canorinus*, or the eastern form of the common Cuckoo. Our specimens show variation in thickness of the breast-bars, but some compare exactly with English examples. They are all, however, readily distinguishable from *himalayanus*, No. 165 of this list. It is common about Fuji-san, and inhabits Yezo in summer. It was obtained at Hakodate by Commodore Perry's Expedition. (Blakiston, 'Ibis,' 1862, p. 325: Whitely, 'Ibis,' 1867, p. 195: Swinhoe, 'Ibis,' 1875, p. 451.)

Specimens in the Hakodate and Tokio Museums from various localities.

164. *CUCULUS FOLIOCEPHALUS*, Lath.

[459] Cuckoo. Jap. 'Ho-to-to-gisu.'

This bird is a miniature of the preceding species, but is easily separable, as the traverse bars on the breast are much broader and the centre tail feather has seventeen alternate white spots, the first six

being nearly opposed and the last pair being confluent. There is only a slight indication of spots on the tail of *C. canorus*. The male is very much smaller, measuring only $6\frac{1}{2}$ inches from the shoulder to the end of the pinion feathers against $8\frac{1}{2}$ inches in *canorus*. The female is large and measures $7\frac{1}{2}$ inches from the shoulder. The chin and throat are grey, the breast and belly white, with broad traverse black bars; under tail coverts plain, with a rufous tinge. Immature birds spotted. The breast of the female is nearly black.

The note is very different from the Cuckoo, being the syllables 'ho-tuk-tuk' constantly repeated as it flies from bush to bush. It is very restless, seldom remaining in the same place for a minute.

This bird has the unfortunate reputation of possessing wonderful medicinal qualities, and is much hunted by the Japanese, a paste made of the burnt feathers being used as a salve for cuts and wounds, and the bird roasted whole or reduced to charcoal is eaten as a cure for consumption, eye-disease and other disorders. It is mentioned by Kaempfer, who calls it a night bird, and has fortunately given a drawing of it with the Japanese name in Chinese characters. He was quite right in so calling it, as it is very active on moonlight nights. Specimens in the Museums at Tokio, Hakodate and Sapporo.

165. *CUCULUS HIMALAYANUS*, Vigors.

[460] Cuckoo. Jap. 'Tsu-tsu-dori.'

This bird almost exactly resembles *C. poliocephalus*, but is much larger, the wing measuring 8 inches from the shoulder. It has the same number of spots on the tail, but they are not so large. The bill is shorter and rather more curved. Its note is very deep and can be heard for a long distance. It resembles the syllables 'hoo-hoo' twice in succession and then a pause. Specimens in the Museums at Tokio and Hakodate. It has been collected at Nikko, Fuji, and Ōyama, and is not uncommon in Yezo.

Mr. Seeböhm obtained this cuckoo in Siberia ('Ibis,' 1878, p. 326), where his description of its note agrees perfectly with the above.

165½. *CUCULUS HYPERYTHRUS*, Gould. (?)

[456] On the authority of Mr. H. Seeböhm, who mentions two skins brought from Japan by Mr. Heywood Jones ('Ibis,' 1878, p.

327), but we are inclined to believe that they belong to one of the four species otherwise enumerated in this list. We believe we saw these specimens, but do not clearly remember which of the four species they were.

166. *HEIROCOCYX FUGAX*. Horsf.

[455] Cuckoo. Jap. 'Jiu-ichi.'

The back of the male is slaty black, inclining to rufous. It has a white collar partially extending round the back of the neck, the tail is barred like a hawk, and the breast is white, with scattered brown feathers and with large longitudinal dark brown stripes. The female is darker on the back; the breast is a uniform reddish brown without stripes. It measures 8 inches from the shoulder to the end of the pinions.

It is not so common as the other Cuckoos, but fully makes up by extra vociferousness and activity. The male is fond of perching on the summit of a dead tree, spreading out its wings, elevating its tail and repeating the word 'jiu-ichi' (Jap. for 11), at first slowly and then gradually faster and faster, until it cannot articulate any longer. It then tumbles off its perch, flits to another, and repeats the performance.

The Japanese are superstitious concerning this bird, as it is seldom seen near dwellings, and they believe that its visits to them portends an earthquake, as its cry is thought to resemble the word 'ji-shin' (Jap. for 'earthquake'), and it goes by the name of the 'Ji-shin-cho,' i.e., 'Earthquake bird,' in some parts of the country.

Specimens in the Museums at Tokio, Sapporo and Hakodate, obtained at Nikko, Ôyama, and Fuji. It occurs also in Yezo.

167. *PICUS MAJOR*, L.

Great Spotted Woodpecker. Jap. 'Akagera.'

This is a European species. It inhabits the Main Island, the Kurils and Yezo, and has been found breeding on Fuji. While the light parts about the face, throat and breast in Yezo examples are nearly white, southern specimens are deeply tinged with brown. In two specimens from Nikko, in the Education Museum, only the two central tail feathers are entirely black. This peculiarity, however, is not confined to birds from that district, as we find some Yezo examples exhibiting the same

character. Specimens in the Hakodate, Sapporo and Tokio Museums. (Blakiston, 'Ibis,' 1862, p. 325: Whitely, 'Ibis,' 1867, p. 195: Swinhoe, 'Ibis,' 1875, p. 451: Seebohm, 'Ibis,' 1879, p. 29.)

168. *PICUS PIPRA*, Pall.

Siberian Lesser Spotted Woodpecker.

Specimens obtained at Sapporo, in Yezo, by Mr. Fukushi, in the Hakodate Museum, and one in the college Museum at Sapporo.

Of a skin sent to Mr. H. Seebohm, that gentleman remarked that it was intermediate in color and size between *P. minor* of North Europe and Asia, and the small dingy race of West and Southern Europe. (Seebohm, 'Ibis,' 1879, p. 29.) In a later paper on the ornithology of Siberia ('Ibis,' 1880, p. 181) he calls it *pipra*, and says that "compared with the South-European form it is an excellent species." He distinguishes it by being slightly larger than *minor*, "the whole underparts unspotted silky white, with the exception of the under tail-coverts, which are slightly streaked with black. The outside tail feathers have two rudimentary cross bars. The transverse bars on the back and rump are also nearly obsolete. The wing measures 3.75 inches and the tail 2.5. This species is the *Picus kamshatkensis* of Cabanis, Bonaparte, Sundevall, and Malherbe." Our specimens do not show these distinctions clearly.

169. *PICUS LEUCONOTUS*, Bechst.

White-backed Woodpecker. Jap. 'Ô-akagera.'

This is also a European species, and inhabits Southern Japan as well as Yezo. It is the largest of the black and white woodpeckers in this country. Northern and southern examples do not differ. Specimens in the Hakodate, Sapporo and Tokio Museums. (Blakiston, 'Ibis,' 1862, p. 325: Whitely as *uralensis*, 'Ibis,' 1867, p. 195: Swinhoe, 'Ibis,' 1875, p. 451.)

Curiously enough, these European species of spotted woodpeckers found in Japan do not occur in China, but are there represented by *mandarinus*, *majoroides*, *pernyi*, and *insularis*; the last, confined to Formosa, is a small but close ally of *leuconotus*.

There is a specimen in the education Museum at Tokio collected in Yamato, south-west of Osaka, of the same size as female *leuconotus*,

measuring in the wing 152 mm. It has red head and general resemblance to the male *leucotis*, but has much more black on the breast, and the white in the middle of the back is almost wanting. It may possibly be a localized race if not distinct species.

170. *PICUS KISUKI*, T. & S.

Japan Spotted Woodpecker. Jap. 'Ko-gera.'

'This species, which is supposed to be peculiar to Japan, was discovered by Siebold and figured in the 'Fauna Japonica.' It has lately been placed in the genus *Iyngipicus*. (Hargitt, 'Ibis,' 1882, p. 36.) It seems generally distributed throughout the country, including Yezo.

Specimens in the Hakodate, Sapporo and Tokio Museum. (Blakiston, 'Ibis,' 1862, p. 325: Swinhoe, 'Ibis,' 1875, p. 451: Seebohm, 'Ibis,' 1879, p. 29.)

It is distinguishable at once from *minor* or *pipra* by the absence of white forehead, and its short tail.

As far as our observations go, this seems to be the only *non-migratory peculiar* Japan bird found on Yezo. The others, which were enumerated in the introduction to the former catalogue (Trans. As. Soc. Japan, May, 1880), namely:—*Gecinus, awokera*, *Aeredula tricolorata*, *Garrulus japonicus*, *Phasianus versicolor*, and *Phasianus sociemmeringi*,—are confined to the main and southern islands, the Strait of Tsugaru seeming to be a zoological boundary. The migratory species of course not being obstructed by the strait, are common to both islands, depending on the season of the year. So far as yet discovered (omitting *carpohaga ianthina*, which is possibly a non-migratory pigeon), they are:—*Treron Sieboldi*, *Alauda japonica*, *Emberiza variabilis*, *Emberiza yezoensis*, *Emberiza personata*, *Chlorospiza kawarabata*, *Sturnia pyrrhogenys*, *Pycipectes amawotis*, *Anthus japonicus*, *Parus varius*, *Zosterops japonicus*, *Syrnium rufescens* and *Scops stictotis*. Most of them have representatives in allied species on the main land of China, and it is with a view to exhibit the identity and non-identity of the birds of the Japan islands with those of the adjoining continent that we have given the numbers of Swinhoe's 'Revised Catalogue' in this list.

It must be remarked, however, that although evidence seems to point out the Strait of Tsugaru as a good zoological—and partially

botanical—line of demarkation, yet there are instances of non-migratory birds not found in China but occurring in Japan in a lower latitude, that are identical with European species, they not having undergone modification while forced by the cold of a glacial period to seek refuge in this eastern corner of Europasia. Of these, *Sitta europæa* is a good instance, its representatives in China being *S. villosa*, *S. sinensis*, and *S. amurensis*. See Swinhoe's 'Revised Catalogue of the Birds of China,' Proc. Zool. Soc., May, 1871. Of such birds as are common to China and Japan, even although they be non-migratory in the proper sense of the expression, there is nothing to be wondered at that Europasian species should occur, because the Strait of Corea cannot be accounted a serious obstacle, when the furious westerly and north-westerly winds which sweep across that region from the Mongolian steppes are considered. But there is another way of looking at the question of peculiar Japan birds, both migratory and non-migratory. For instead of these species being modified from existing Europasian forms, they may be remnants of former species, which had been crowded out on the continent, but not necessarily so in Japan, because the former land connection of the present islands having been probably only to the north—say between Sakhalin and the present mouth of the Amoor—would admit only of pressure from the north, which pressure would cease in the earlier period of the change from the warm to the glacial epoch. On this point the proper identification of the Ptarmigan of central Japan mentioned under No. 156 is much desired, for it may turn out to be a localized species like the Scotch grouse of the British Islands, the original progenitor of which is supposed to have been the Willow grouse of the arctic.

171. DRYOCOPUS MARTIUS, L.

[439] Great Black Woodpecker. Jap. 'Kuma-gera.'

This is the European species. Is common in Yezo, but not yet found South. Specimens in the Hakodate and Sapporo Museums. (Blakiston, 'Ibis,' 1862, p. 325; Swinhoe, 'Ibis,' 1875, p. 451.) It is one of a few species of land birds which appear in Japan to be confined to Yezo and the Kurils. The others are *Tetrastes bonasia*, the Hazel Grouse; two other Woodpeckers, *Picus pipra*, and *Gecinus canus*; the Raven, *C. corax*; *Garrulus brandti*, and *Acredula caudata*. It is

worthy of remark that these all belong to the northern part of the Euroasian continent, Yezo not reckoning a single peculiar species.

172. *GECINUS CANUS*, Gm.

[440] Grey-headed Woodpecker. Jap. 'Yama-gera.'

Also a European species, which in Japan seems to be confined to Yezo, its place on the Main Island being taken by an essentially local species, *G. awokera*. Specimens in the Hakodate and Sapporo Museums. (Blakiston, 'Ibis,' 1862, p. 325: Whitely, 'Ibis,' 1867, p. 195: Swinhoe, 'Ibis,' 1875, p. 451.)

173. *GECINUS AWOKERA*, T. & S.

Japan Green Woodpecker. Jap. 'Awo-gera.'

Described and figured in the 'Fauna Japonica.' May be distinguished by its scarlet moustache. So far only found on the Main Island, but probably inhabits the southern islands also.

Specimens from Yokohama in the Hakodate Museum; also in the Tokio Museums. (B. and P., 'Ibis,' 1878, p. 229.)

While the two preceding species, which do not appear on the Main Island, are identical with European found in North China, this is represented by two distinct species, *guerni* and *tanaka*, in middle China. (S. R. C., Nos. 441 and 442.)

Note.—*Mulleripicus richards* is given in Wallace's 'Island Life' as occurring on Tsu-sima. (P. Z. S., 1879, p. 386.) We await response to an enquiry made concerning this.

174. *YUNX JAPONICA*, Bp.

[445] Eastern Wryneck. Jap. 'Arisu.'

Obtained in Yezo, at Nagasaki, and Fuji. Specimens in the Sapporo, Hakodate and Tokio Museums. Given in the 'Fauna Japonica' as *Jynx torquilla*.

This bird also inhabits China. (Swinhoe, 'Ibis,' 1874, p. 162.)

175. *ALCEDO BENGALENSIS*, Gm.

[78] Indian Kingfisher. Jap. 'Kawa-semi.'

In the East this kingfisher, which is figured in the 'Fauna Japonica,' assumes the place of that of Europe, and to ordinary observers might be taken for it. It varies slightly in size and color. Seems to be

generally distributed throughout Japan, including Nagasaki, Eturop and Yezo, in which latter localities it is only, however, a summer visitor. Eggs white and round; nest in a hole in a bank. Specimens in the Hakodate, Sapporo and Tokio Museums. (Blakiston, 'Ibis,' 1862, p. 325; Whitely, 'Ibis,' 1867, p. 196; Swinhoe, 'Ibis,' 1874, p. 152.)

176. CERYLE GUTTATA, Vigors.

[80] Kingfisher. Jap. 'Kawa-chō.'

This fine kingfisher was given in the 'Fauna Japonica' as *C. lugubris*. It frequents mountain streams, generally in pairs, both on the Main Island and Yezo; is occasionally found on the latter island in winter. Specimens in the Hakodate, Sapporo and Tokio Museums. (Swinhoe, 'Ibis,' 1875, p. 449.)

177. HALCYON COROMANDA, Bodd.

[77] Kingfisher. Jap. 'Kiō-roro.'

Figured in the 'Fauna Japonica' as *Alcedo coromanda-major*.

The brilliant plumage of this bird is sure to attract attention. It is very vociferous in rainy weather, when its mournful cry 'kiō-roro,' can be heard at a long distance. It is not uncommon on Kiushiu and the Main Island, and is found also during the summer season in Yezo. Specimens in the Sapporo, Hakodate and Tokio Museums. (Seeböhm, 'Ibis,' 1879, p. 29.)

178. EURYSTOMUS ORIENTALIS, L. (?)

[74] Jap. 'Buposo.'

Until lately we were inclined to regard the Japanese Buposo as a mythical bird. It is well known by name, but reported to be very rarely seen, and we thought it might be the Pitta mentioned in the 'Fauna Japonica.' In May, 1879, the elder Mr. Ota procured a specimen at Nagasaki, which is a *Eurystomus* and probably *orientalis*; the wing measuring 178. The younger Mr. Ota, on seeing this specimen, remembers having found a feather of this same bird on Kōya-san in Kii some years ago. It has been collected on Askold Island near Vladivostok, in Russian Manchuria, which is in Latitude 42° 45', being farther north than the extremity of the Main Island of Japan. ('Ibis,' 1880, p. 373.)

179. *UPURA EPOPS*, L. (?)

[82] Hoopoe. Jap. 'Yatsugashira.'

This bird was included in the 'Fauna Japonica' on the authority of a Japanese drawing. M. Maximovitch noted having seen it at Hakodate in 1861. (Blakiston, 'Ibis,' 1862, p. 327.) A specimen obtained off the south-east coast of Yezo in the Hakodate Museum, is referred to this species pending careful comparison. (B. and P., 'Ibis,' 1878, p. 230.)

180. *ZOSTEROPS JAPONICA*, T. & S.

Japan Zosterops. Jap. 'Mejiro.'

Figured in the 'Fauna Japonica.' Common in winter on the plains in the Main Island, associating with flocks of Tits. It is a favourite cage-bird with the natives. Obtained also at Nagasaki and in Yezo, and by Commodore Perry's Expedition.

Specimens in the Hakodate and Tokio Museums. (Seebohm, 'Ibis,' 1879, p. 29.)

180½ *ZOSTEROPS* — ?

Mr. Alan Owston obtained from a native bird-dealer a zosterops said to have been taken somewhere in the interior. It is of the same general appearance as *japonica*, but is larger. The wing measures 63 and the bill 13 mm. The bill is also wider, and feet larger and stronger. Length of the skin about 130 mm.

180¼. *ZOSTEROPS*. (?)

In the National Museum are two live specimens of a bird of this or a closely allied genus, from the Bonin Islands. They are larger than the ordinary *Zosterops*, and have partially black faces.

181. *CERTHIA FAMILIARIS*, L.

[96] Tree Creeper. Jap. 'Kibashiri.'

Specimen from Hakodate was pronounced by the late Mr. R. Swinhoe to be of the pale race of Amoorland; those obtained in Yamato seem smaller and darker. (Whitely, 'Ibis,' 1867, p. 196; Swinhoe, 'Ibis,' 1874, p. 152.) A specimen obtained at Nikko agrees with Yezo examples.

Specimens in the Hakodate, Sapporo and Tokio Museums.

182. *HIRUNDO GUTTURALIS*, Scop.

[66] Swallow. Jap. 'Tsubakuro.'

Ornithologists differ as to whether the common Swallow of China and Japan is sufficiently distinct from the European *H. rustica* to rank as a species or only sub-species. Its habits seem to be the same. It is generally distributed throughout the Japan Islands in summer. Nest often in a house, where a shelf is provided for its accommodation. Eggs 5, long, white, spotted with red. (Swinhoe, 'Ibis,' 1874, p. 151: Seebohm, 'Ibis,' 1879, p. 29.)

Specimens in the Hakodate and Sapporo Museums, where is also one of *H. erythrogastra*, Bodd., obtained by Mr. N. Fukushima at Petropaulski in Kamschatka, so it is quite possible the American bird may occasionally find its way to the Kuril Islands, if not to the Main Islands of the Japan group. It is noteworthy that, considering the near approach of the two continents at Behring's Strait, few, if any, of the land birds of America occur in this country. As the ornithology of Japan becomes better worked up, it may be expected that some stragglers at least will be found.

183. *CECROPIS ERYTHROPYGIA*, Sykes.

[68] Daurian Swallow. Jap. 'Yama-tsubakuro.'

Mr. H. Seebohm considers *japonica* and *arctica* as only synonyms for this species. ('Ibis,' 1879, p. 30.)

It is common about Tokio, where it builds a long bottle-shaped nest under the eaves of buildings. Eggs six; white. Not yet found in Yezo. Specimen in the Hakodate Museum from Tokio; specimens also in the museums there. It has only lately been discovered at Yokohama, although there have long been many suitable places for it to breed. The first nest was noticed in 1878.

184. *COTYLE RIPARIA*, L.

[70] Sand Martin. Jap. 'Tsuna-muguri-tsabame.'

So far, the only localities where this bird has been collected in Japan are Hakodate and at Sapporo in Yezo, at which latter place Mr. N. Fukushima obtained a large series. It is probably to be found in many other places.

Specimens in the Hakodate and Sapporo Museums. (Seebohm, 'Ibis,' 1879, p. 30.)

185. CHELIDON BLAKISTONI, Swinhoe.

Black-chinned Martin. Jap. 'Iwamaki-tsubame.'

This species was collected first at Hakodate, where it breeds in numbers under overhanging cliffs and in caves. It was described and named by the late Mr. R. Swinhoe in the proceedings of the Zoological Society of London, 1862, p. 320, and in the 'Ibis,' 1863, p. 90, and was figured in the 'Ibis,' 1874, Pl. VII. It has been since found in other parts of Japan—Fuji, Nikko and on the summit of Ōminesanjo in Yamato—being the common high mountain and cliff-martin of the country. It is very abundant at Chiussenji, where it may be seen flying over the lake and about the Kego waterfall in thousands.

Specimens in the Hakodate and Tokio Museums. (Swinhoe, 'Ibis,' 1874, p. 151.)

Eggs white; nest outwardly of mud, lined with grass and feathers, generally placed in a cranny of rock.

In China it is represented by an allied species *C. lagopoda*, Pall., (S. R. C., No. 73), described in error by the late Mr. Swinhoe as *whitelegi*, and figured on the same plate in the 'Ibis' as the Japan species.

186. CYPSELUS PACIFICUS, Lath.

[61] White-rumped Swift. Jap. 'Nairi-tsubame.'

Found on Kiusiu, the Main Island, Etuop and Yezo. This species is also common at Chiussenji. Specimens in the Hakodate Museum. (Swinhoe, 'Ibis,' 1876, p. 331: Seebohm, 'Ibis,' 1879, p. 31.)

187. CHLÆTURA CAUDACUTA, Lath.

[64] Swift. Jap. 'Ama-tsubame.'

This large heavy-bodied species is found in the Nikko mountains. It is common in Yezo in summer. Specimens in the Museums at Hakodate and Sapporo. (Swinhoe, 'Ibis,' 1875, p. 448.)

188. CAPEMULGUS YOTAKA, T. & S.

[57] Goatsucker. Jap. 'Yotaka.'

This distinct species was figured in the 'Fauna Japonica,' where, owing to the Dutch pronunciation of the letter 'j' the specific name was spelt *yotaka*. It has been collected from various localities, including Yezo and Nagasaki.

Specimens in the Hakodate and Tokio Museums. (Whitely, 'Ibis,' 1867, p. 195: Swinhoe, 'Ibis,' 1876, p. 331.)

Eggs 2, white, patched with grey, placed on the ground. The female is without the white spot on the wing.

189. *CORVUS JAPONENSIS*, Bp.

[352] Japan Crow. Jap. 'Hashibuto-garasu.'

This is the commonest bird of the Crow family in Japan. It is intermediate in size between the Carrion Crow and the Raven, and may always be distinguished by its very heavy bill. Entirely white and brown varieties are occasionally found.

Specimens in the Hakodate, Tokio, Sapporo and Sapporo College Museums. (Blakiston, 'Ibis,' 1862, p. 325: Whitely, 'Ibis,' 1867, p. 200.)

Eggs five, green, with darker patches; cannot be distinguished from the next species. Both build a large nest of twigs in trees.

Figured in the 'Fauna Japonica' as *C. macrorhynchus*, and considered by Mr. Sharpe "only a race of that widespread form which, under the titles of *C. leucillanti* or *macrorhyncha*, is spread over the greater part of Asia." (B. M. Cat., Vol. III. p. 42.)

It is not without hesitation we mention that a former university professor in this country contends that the Japan Crow is only a variety of the Raven of Europe, *Corvus corax*. Even a cursory examination, we should have thought would hardly have admitted of such a supposition. *C. corax* measures 660×440, bill 75 (average). *C. japonensis* measures 550×347, bill 60 (average), although the bill of the latter is proportionally much thicker, and the ridge more arched. *C. corax* has wedge-shaped tail; *japonensis* half round. The reflections of the black plumage are different, and the distinctive elongated and pointed throat feathers are wanting in *japonensis*. Both these, as well as *C. corone*, are found at Etuop Island, where the Japan Crow is called 'hamagarasu' to distinguish it from the Raven. Specimens may be seen together in the Hakodate and Sapporo Museums. Modern ornithologists place one in the genus *corvus*, and the other in that of *corone*.

190. *CORVUS CORONE*, L.

[355] Carrion Crow. Jap. 'Hashiboso-garasu.'

This is the common Crow of Europe. It seems to be generally distributed throughout Japan. Found breeding about Yokohama and in Yezo.

Specimens in the Hakodate, Sapporo, and Tokio Museums. (Swinhoe, 'Ibis,' 1874, p. 159.)

Mr. Swinhoe was of opinion ('Ibis,' 1874, p. 159) that this species only occurred in China on a small island near Hainan, its place in China generally being taken by *C. sinensis*, Gould, but we observe by the British Museum Catalogue, dated 1877, that the latter is not recognized as a distinct species.

191. CORVUS CORAX, L.

Raven. Jap. 'Watari-garasu.'

Specimens of this bird obtained at Eturof, the largest of the Kuril Islands, in the College Museum at Sapporo and in the Hakodate Museum, the latter shot by Mr. H. J. Snow. (Seebohm, 'Ibis,' 1879, p. 31.) Mr. Sharpe does not admit *C. coronitor* of East Siberia as a distinct species. (B. M. Cat. Vol. III, p. 327.)

192. CORVUS PASTINATOR, Gould.

[356] Eastern Rook. Jap. 'Miyama-garasu.'

As yet the Rook has only been obtained about Tokio and the South. Specimens in the Hakodate and Tokio Museums. (Seebohm, 'Ibis,' 1879, p. 31.) A specimen in the British Museum was collected by Captain St. John at Nagasaki.

This species differs from *C. frugilegus* of Europe, in having the head and neck glossed with purple, and the bare space round the base of the bill of much smaller extent.

193. CORVUS DAURICUS, Pall.

[357] Jackdaw. Jap. 'Kokumaro-garasu.'

A live specimen was found in a bird shop at Asakusa, Tokio, agreeing with the figure in the 'Fauna Japonica,' Pl. XLI, where it is shewn with white hind neck passing before the wing shoulder, and all breast and belly. Grey at the back of the eye. Other parts black. It measures 300 to 320 × 220 to 240 mm. Mr. Seebohm ('Siberia in Europe') mentions the white vent as a distinctive mark of this species, but in the British Museum Catalogue it is given as black. He calls

the bird found by him in the valley of the Petchora, *C. monedula*, sub. sp. *collaris*.

194. *CORVUS NEGLECTUS*, Schleg.

[358] Swinhoe's Jackdaw.

This was figured in the 'Fauna Japonica' as the young of *dauricus*, but the late Mr. R. Swinhoe drew attention to it as a distinct species in the proceedings of the Zoological Society of London, 1863, p. 305.

Specimen in the Hakodate Museum from Osaka agreeing with Pl. XL. of the 'Fauna Japonica.' Dark all over except neck-collar.

195. *PICA FICA*, B. M. Cat. (?)

[350] Magpie. Jap. 'Hizen-Karasu.'

A Magpie was included in the 'Fauna Japonica' under the name of *P. varia-japonica*, from a Japanese drawing. The Japanese say that such a bird exists on the island of Kiushiu. There are specimens in the Hakodate Museum of a magpie collected by Mr. N. Fukushi in Kamschatka. Two specimens are given from Japan in the British Museum Catalogue, but the collectors' names are not mentioned, so that we have no means of judging as to their authenticity.

Messrs. Dresser and Sharpe, who have examined a large series of examples from various parts of the world, have arrived at the conclusion that there exist but three species of magpie, the two others being confined to Algeria and California.

196. *CYANOPOLUS CYANUS*, Pall.

[351] Blue Magpie. Jap. 'Onaga-dori.'

This bird, which is figured in the 'Fauna Japonica,' is not uncommon on the Main Island, even as far as the northern extremity, but it has not been noticed in Yezo. Frequents marshy places.

Specimens in the Hakodate and Tokio Museums. (Swinhoe, 'Ibis,' 1877, p. 145.) The European species, confined to the southern part of the Spanish peninsula, is recognized as distinct, under the name of *C. cooki*, Bp. *C. cyanus* appertains to eastern Asia only.

197. *NUCIFRAGA CARYOCATACTES*, L.

[348] Nutcracker. Jap. 'Hoshi-garasu.'

A specimen taken to London in 1862 was identified as the European bird. It is common on Fuji and in Yezo.

Specimens in the Hakodate and Tokio Museums. (Blakiston, 'Ibis,' 1862, p. 326.) Noticed by Mr. Snow on one of the Kurils.

198. *GARRULUS BRANDTI*, Evesm.

[343] Brandt's Jay. Jap. 'Miyama-kakesu.'

This bird was discovered to be a resident in Yezo in 1861. It has not been found on the Main Island, where its place is taken by *G. japonicus*. (Blakiston, 'Ibis,' 1862, p. 326: Whitely, 'Ibis,' 1867, p. 200 and Pl. III: Swinhoe, 'Ibis,' 1875, p. 450.)

It is found in North China, and across Siberia as far as the Urals. Specimens in the Hakodate and Sapporo Museums, and an exchanged example is in the Education Museum at Tokio.

199. *GARRULUS JAPONICUS*, Bp.

Japan Jay. Jap. 'Kakesu.'

This Jay, which was given in the 'Fauna Japonica' as *Garrulus glandarius japonicus*, is one of the birds peculiar to Japan, and quite a local species, not having yet been found north of the Straits of Tsuru separating the Main Island from Yezo.

Specimens in the British Museum from Nagasaki, and from various localities in the Hakodate and Tokio Museums. (Swinhoe, 'Ibis,' 1877, p. 144.)

199½. *GARRULUS SINENSIS*, Gould.

[341] The China Jay is here included, because the British Museum Catalogue gives a specimen collected at Nagasaki by Captain St. John.

We would here mention that the view taken by us in the introduction to the former Catalogue (Trans. As. Soc. Jap., Vol. VIII., p. 177), and referred to under No. 170 of the present list, has been endorsed by Professor John Milne (Evidences of the Glacial Period in Japan. 'Trans. As. Soc. Jap.' 1880), who reasoning mostly on physical and geological grounds, arrives at the conclusion that in all probability the straits separating severally Yezo from the Main Island, and Sakhalin from Yezo, were not in existence during the warm period antecedent to the glacial epoch. Thus were afforded facilities for an unbroken march of animal life from the continent into the then peninsula of Japan. To enlarge further on the subject here would be out of place, but it would

be interesting to know whether geological observations accord with a line of demarkation observed by Mr. George Lewis in respect to coleoptera, across the Main Island between the gulfs of Owari on the south and Tsuruga on the west coast. Also whether any botanical distinction can be found between South and North Yezo, taking a line across from Yubuts on the south-east coast to the mouth of the Iskari on the north-west; this marked strip of depression, where not composed of river alluvium, being generally mountain detritus and volcanic cinder beds. Two instances of difference of flora do exist, we believe, in the beech and northern "hinoki;" the former, which is a common forest tree in the neighbourhood of Hakodate being absent in the region around Sapporo and to the northward; and the latter, a species of *retinospora* very abundant about Awomori gulf, being confined on Yezo to the mountains between the Strait of Tsugaru and Esase on the Sea of Japan, the existence of which *conifer* on Yezo has generally escaped the notice of botanists.

200. GARRULUS LIDTHI, Bp. (P. Z. S., 1850, p. 80, pl. 17.) (?)

Lidth's Jay.

The existence of this species as Japanese does not seem to be doubted (see letter by Mr. W. A. Forbes, 'Ibis,' 1878, p. 491). It is included in the British Museum Catalogue, Vol. III, p. 102, simply "Habitat, Japan." On the authority of Count Salvadori two specimens were obtained "in the interior of Japan." They were placed in the Zoological gardens at Florence, and one was removed to the Jardin d'Accl. in Paris. Mr. Seebohm informs us that its nearest ally is *G. lanceolatus* of the Himalayas, from which it differs in having the head and ear-coverts rufous instead of black, and the primary coverts barred with black and blue instead of white. It is singular that so remarkable a bird should have escaped Japanese collectors. We have not been able to trace it at all.

Note.—The Siberian Jay, *Perisoreus infaustus*, Bp., belonging to the genus of the American Jays, is said to extend its range to Sakhalin. If so it might occur in Yezo.

Mr. Alan Owston found the Chinese Mina *Aeridotheres cristatellus*, L. (Swinh. Rev. Cat. No. 362), breeding on the Bluff at Yokohama in July 1881, probably escaped cage birds. A specimen was carefully

compared with China examples in the collection of one of the authors. It is possible the colony may become permanent.

201. *STURNUS CINERACEUS*, T.

[366] Greyish Starling. Jap. 'Muku-dori.'

Breeds in holes in the fir trees about Kawasaki and Tokio, where it stays all the year round. Eggs pale blue. Is common in Yezo during summer. (Whitely, 'Ibis,' 1867, p. 200: Swinhoe, 'Ibis,' 1874, p. 159.) Figured in the 'Fauna Japonica.'

Specimens in the Museums at Hakodate, Sapporo and Tokio.

202. *STURNUS FERRICEUS*, Gmel. (?)

[367] White-headed Starling. Jap. 'Chōsen muku-dori.'

Figured in Commodore Perry's Expedition report, from China specimens.

One specimen obtained by Mr. Ota (taxidermist) of Tokio from a bird-catcher is now in the Educational Museum. We think its existence in a wild state in Japan very doubtful.

203. *STURNIA PYRRHOGENYS*, T. & S.

Red-cheeked Starlet. Jap. 'Shima-muku-dori.'

Generally distributed and migratory. Specimens in the Hakodate, Sapporo, and Tokio Museums. (Blakiston, 'Ibis,' 1862, p. 327: Whitely, 'Ibis,' 1867, p. 201: Swinhoe, 'Ibis,' 1874, p. 159.)

Figured in the 'Fauna Japonica.' Observed at Eturup, one of the Kuril Islands, in September. Collected at Nagasaki.

This species of starlet is not known in China, where its place is taken by *S. sinensis* and *S. dauricus*, Nos. 364 and 365 of Swinhoe's 'Revised Catalogue.'

204. *LANIUS BUCEPHALUS*, T. & S.

[299] Bull-headed Shrike. Jap. 'Modzu.'

Builds near Yokohama in March. Stays all the year round in the plains. Eggs five or six, yellowish white, speckled with light brown; nest of dead grass and twigs, lined with finest grass. Obtained also at Nagasaki and in Yezo.

Specimens in the Hakodate, Sapporo and Tokio Museums. (Whitely, 'Ibis,' 1867, p. 200; Swinhoe, 'Ibis,' 1875, p. 450.)

This is the only Shrike figured in the 'Fauna Japonica.'

205. *LANIUS SUPERCILIOSUS*, L.

[301] Eastern Red-backed Shrike. Jap. 'Aka-modzu.'

This replaces *L. bucephalus* on the plains at the foot of Fuji. Obtained also in Yezo. Specimens in the Hakodate and Tokio Museums. (Swinhoe, 'Ibis,' 1875, p. 450.)

Nest large, made of dead grass; eggs 5 to 6, white, with a shade of brown; spots large, of liver color.

205½. *LANIUS* — ?

One of the authors has an example collected near Yokohama, of what appears to be an immature male of a shrike about the size of *superciliosus*, no white on the wing, red tail, but well defined slate-grey head. Somewhat like specimens we have of *luconensis* (S. R. C. No. 302) from China, but more distinctly defined and brighter slate-grey head.

206. *LANIUS EXCUBITOR*, Vig. Sub-species, *major*, Pall. (♀)

[294] Great Grey Shrike. Jap. 'Ō-modzu.'

A single specimen obtained at Hakodate, in the Museum there, is referred to this species pending proper identification. (Seebohm, 'Ibis,' 1879, p. 31.) Measures 247 × 115 mm.

207. *CYANOPTILA CYANOMELANA*, T.

[333] Flycatcher. Jap. 'Ōruri.'

This was figured in the 'Fauna Japonica' as two distinct species, the male as *Muscicapa melanoleuca*, and the female as *Muscicapa gularis*. It is migratory and is found in Kiushiu, Shikoku, Main Island, and Yezo.

Specimens in the Hakodate, Sapporo and Tokio Museums. (Whitely, 'Ibis,' 1867, p. 199.)

208. *BUTALIS LATIROSTRIS*, Raffles.

[325] Small Grey Flycatcher. Jap. 'Shima-modzu.'

This was included in the 'Fauna Japonica' as *Muscicapa cinereo-alba*. It is common throughout Japan, including Yezo and the Kurils in summer.

Specimens in the Hakodate and Tokio Museums. (Blakiston, 'Ibis,' 1862, p. 317, as *cinereo-alba*: Whitely, 'Ibis,' 1867, p. 199, as *cinereo-alba*: Swinhoe, 'Ibis,' 1874, p. 159: Seebohm, 'Ibis,' 1879, p. 31.)

208½. *BUTALIS SIBERICA*, Gmel. (?)

[323] Siberian Flycatcher.

There are some specimens in collections which seem to differ sufficiently from *latirostris* to induce us to include this species, but leave it doubtful pending comparison of specimens in Europe. Mr. Swinhoe gives the dimensions of examples obtained at Chefoo as 126×80 mm., and mentions that "the immature bird is darker in plumage than the adult, and is at once distinguishable by small arrow-headed yellowish spots that speckle its upper parts, larger on the rump and upper tail-coverts. Its breast and belly are mottled with blackish spots on a white ground." Two specimens in the Education Museum measure in the wings 87 and 90 millimetres, against 70 of two examples of *latirostris* standing alongside of them.

209. *XANTHOPIYGIA NARCISSINA*, T.

[329] Narcissus Flycatcher. Jap. 'Kibitaki.'

This species does not always migrate, as a specimen was obtained north of Tokio in December. It is common in Yezo during summer. The female was figured in the 'Fauna Japonica' as *M. hylocharis*.

Specimens in the Hakodate, Sapporo and Tokio Museums. (Blakiston, 'Ibis,' 1862, p. 318: Swinhoe, 'Ibis,' 1874, p. 159.)

210. *ERYTHROSTERNA LUTEOLA*, Pallas.

[327] Robin Flycatcher. Jap. 'Ko-tsabame.'

Figured in the 'Fauna Japonica' as *Muscicapa mugimaki*, and identical also with *M. rufigula*, Müll. ('Ibis,' 1879, p. 218,) Mr. Ota always contended that it was found about Kioto, but we had not seen a specimen until this last year we found a full plumaged one in the Museum at Sapporo, Yezo, obtained in that locality, which agrees perfectly with the excellent figure in the 'Fauna Japonica,' where it is said there is no difference in color of the sexes, but the young are not so bright. This, however, is probably an error, as Mr. Swinhoe has pointed out that Pallas' bird as figured by Middendorf was the winter plumage, and *erythaea*, procured at Penang, the female. ('Ibis,' 1865, p. 40.)

211. *TCHITREA PRINCEPS*, T.

[339] Long-tailed Flycatcher. Jap. 'Sankochō.'

This, the most beautiful of the Flycatchers inhabiting Japan, has

been collected at Nagasaki and is very common on Fuji. It has not been found to reach Yezo in its migrations. Eggs 5, long, white, spotted with red. Figured in the 'Fauna Japonica.' Specimens in the Hakodate and Tokio Museums. (B. & P., 'Ibis,' 1878, p. 234.)

212. *PERICROGOTUS CINEREUS*, Lafr.

[315] Grey Minivet. Jap. 'Raifuri'—'Sanshiyōkui.'

Common on Fuji and in Yamato. Not known in Yezo. Flight and note resemble the grey Wagtail, for which it might easily be mistaken owing to similarity of plumage.

Specimens in the Hakodate and Tokio Museums. (Seebohm, 'Ibis,' 1879, p. 31.)

Note.—*Buchanga leucogenos*, Walden (S. R. C. No. 308), is given in the British Museum Catalogue (Vol. III. p. 252) as inhabiting Japan, but no reference to specimens or authority is made.

213. *AMPELIS GARRULA*, L.

[286] Bohemian Waxwing. Jap. 'Ki-ren-jaku.'

This European species, which inhabits North China, is not uncommon in Yezo. It has lately been obtained in the Yokohama market.

Specimens in the Sapporo and Tokio Museums. (Swinhoe, 'Ibis,' 1874, p. 158.)

214. *AMPELIS HENICOPTERA*, T.

[287] Eastern Waxwing. Jap. 'Hi-ren-jaku.'

This species, which is found in North China and Formosa, inhabits both the Main Island and Yezo, but on the latter is not so common as the foregoing species. Figured in the 'Fauna Japonica.'

Specimens in the Hakodate and Sapporo Museums. (Whitely, 'Ibis,' 1867, p. 200.)

Note.—There are Japanese figures of an Oriole said to be found in Kiushiu, which being the nearest portion of Japan to China, is the most likely locality; possibly 'S. R. C.' No. 290, now called *Oriolus diffusus*, B. M. Cat., Vol. III. p. 197.

215. *PARUS ATER*, L.

Cole Tit. Jap. 'Hi-gara.'

Seems to be generally distributed on the Main Island and Yezo. Flocks of this bird, *Parus minor*, *Acridula trivirgata*, *Zosterops japonica*

and *Regulus japonicus* common in the winter on the plains. Specimens in the Hakodate and Tokio Museums. (Blakiston, 'Ibis,' 1862, p. 321 : Whitely, 'Ibis,' 1867, p. 198 : Swinhoe, 'Ibis,' 1874, p. 155 : Seebohm, 'Ibis,' 1879, p. 31.)

This is a European species, and the smallest of the Tits in Japan—smaller than *P. minor*. Its nearest ally is *P. pekinensis*, David, of China. For distinctive differences see the last two references.

216. *PARUS PALUSTRIS JAPONICUS*.

[183] Marsh Tit. Jap. 'Ko-gara.'

Common on the mountains of Fuji and Ōyama and in Yezo. Collected also by Mr. Snow at the Kurils.

Specimens in the Hakodate, Sapporo and Tokio Museums. (Blakiston, 'Ibis,' 1862, p. 321 : Whitely, 'Ibis,' 1867, p. 198 : Swinhoe, 'Ibis,' 1874, p. 156 : Seebohm, 'Ibis,' 1879, p. 32.)

Was in former published lists given as *P. kamtschatkensis* and *P. borealis*, but Mr. H. Seebohm, who has examined examples from all across the continent of Europe and Asia, comes to the conclusion that those names must only stand as sub-species. He enumerates them:—

P. palustris, Linn. Back brown. Black of head extending to the nape.

English Skins are the brownest. Those from Italy and Asia

Minor, a shade paler, cannot be distinguished from Chinese Skins.

P. palustris, sub. sp. *borealis*, Selys. Back grey. Black of head extending to nape. Norway, N. Russia, and Western Siberia.

P. palustris, sub. sp. *kamtschatkensis*, Bp. Back pale slate-grey. Black of head extending on to upper back. North-eastern Siberia.

P. palustris, sub. sp. *japonicus*. Back greyish-brown. Black of head extending on to upper back; forming an intermediate link between *palustris* and *borealis*.

The only distinction between examples from Yezo and the Main Island, is that the latter have the black of the head slightly brown, whereas the former are deep bright black, but this may be attributable to season.

In Wallace's 'Island Life' there is a map given illustrative of the distribution of *Parus palustris*, its sub-species, and con-species.

217. *PARUS MINOR*, T. & S.

[175] Lesser-Tit. Jap. 'Shi-jū-kara.'

Breeds high up Ōyama and in Tokio. Seen commonly on the plains near Tokio in winter. Common in Yezo and on the Main Island. Figured in 'Fauna Japonica.' Collected by Mr. Ringer at Nagasaki, from whence he sent a specimen to the Norwich Museum.

Specimens in the Hakodate, Sapporo and Tokio Museums. (Whitely, 'Ibis,' 1867, p. 198: Swinhoe, 'Ibis,' 1874, p. 156: Seebohm, 'Ibis,' 1879, p. 33.) For difference from *P. major* of Europe, see last two references. Eggs white, spotted with red; nest built in a hole of a tree or rock.

218. *PARUS VARIUS*, T. & S.

Japan Tit. 'Yama-gara.'

Figured in the 'Fauna Japonica.' Keeps in the mountains both summer and winter in the south. Is not uncommon in Yezo during summer. A favourite cage-bird with the Japanese, who use it for performances in shows. So far not found out of Japan, but an allied species, *P. castaneiventris*, Gould, was discovered by Mr. Swinhoe in Formosa.

Specimens in the Hakodate, Sapporo and Tokio Museums. (Blakiston, 'Ibis,' 1862, p. 321: Swinhoe, 'Ibis,' 1874, p. 155.)

219. *ACREDULA TRIVIRGATA*, Temm.

Japan Long-tailed Tit. Jap. 'Ō-naga.'

This, which is figured in the 'Fauna Japonica,' seems to be essentially a South Japan bird,—that is to say, not ranging beyond the Strait of Tsugaru separating Yezo from the main island. It breeds on Fuji and visits the lower country around Tokio and Yokohama in winter. It is represented in China by *glaucoocularis*, S. R. C. No. 185.

Specimens in the Hakodate and Tokio Museums. (Blakiston and Pryer, 'Ibis,' 1878, p. 235.)

220. *ACREDULA CAUDATA*, L.

Long-tailed Tit. Jap. 'Shima-o-naga.'

This is the European species, which in Japan has not been yet found south of Yezo, where it is most abundant in winter when the head is pure white. Spring examples appear to be assuming a dark head, but have no indication of the decided black stripe over the eye as in *trivirgata*.

Specimens in the Hakodate and Sapporo Museums. (Swinhoe, 'Ibis,' 1874, p. 156.)

221. *ÆGITHALUS CONSOBRINUS*, Swinhoe.

[189] This bird was described by the late Mr. R. Swinhoe from China as a new species, but Mr. H. Seebohm is inclined to consider it only a sub-species of *A. pendulensis* of Europe. The only specimens known in Japan are in the Hakodate Museum, collected by Mr. F. Ringer at Nagasaki in February. (Seebohm, 'Ibis,' 1879, p. 33.)

222. *SITTA EUROPEA*, L. sub. sp. *uralensis*, Licht.—*asiatica*, Gould—*roseilia*, Bonap.

Nuthatch. Jap. 'Ki-mawari.'

Specimens collected in Yezo sent to Europe for comparison, although named *S. roseilia* and *S. uralensis* are, according to Seebohm, only the European bird. (Blakiston, 'Ibis,' 1862, p. 322; Swinhoe 'Ibis,' 1863, p. 99; Whitely, 'Ibis,' 1867, p. 196; Swinhoe, 'Ibis,' 1874, p. 152; Seebohm, 'Ibis,' 1879, p. 34.)

Specimens in the Hakodate, Sapporo and Tokio Museums.

The southern Japan form of this bird is much more rufous on the belly than northern specimens; it varies considerably in this respect, some specimens being almost entirely rufous and others from the same locality showing very little colouring. Northern specimens rarely have a trace of this colour. Dr. Selater in the 'Ibis' for 1865, p. 309, considered that, as in Europe, *caesia* was probably the southern, and *uralensis* that of Yezo. We have placed British killed specimens alongside Japanese. The contrast of the dirty, dingy appearance of the former, with the fine, clean, bright looking Japan birds is very striking. Three different species (*S. R. C.* No. 93, 94, and 95) have been obtained by Père David at Peking.

223. *ACCENTOR RUBIDUS*, T. & S.

[174] Accentor. Jap. 'Kaya-kuguri.'

Given in the 'Fauna Japonica' under the name of *Accentor modularis rubidus*. Several obtained at Nikko, Ôyama and Fuji in winter, and also by Mr. H. Whitely at Hakodate. This bird comes very close to the hedge sparrow of Europe, but the distinctive differences are apparent when specimens are compared together, which we have done.

Specimens in the Hakodate and Tokio Museums. (Whitely, 'Ibis,' 1867, p. 198.)

224. *ACCENTOR ERYTHROPYGIUS*, Swinh. (?)

[169] Swinhoe's Accentor. Jap. 'Iwa-hibari.'

A live specimen obtained by Mr. Ota, something resembling *A. alpinus*, is attributed to this species, which occurs in North China and Eastern Siberia. Found high up Fuji-san.

Specimens in possession of the authors, and one may be seen in the museum at Hakodate. For figure, see 'Pro. Zool. Soc.' 1870, Pl. 9. (Seebohm, 'Ibis,' 1879, p. 34.)

225. *ANTHUS MACULATUS*, Hodg.

[210(?)] Eastern Tree-Pipit. Jap. 'Bindzui.'

This Pipit breeds commonly on Fuji; eggs five, whitey-brown, patched with red-brown. Very abundant on the plains in pine plantations in winter. Also found in Yezo, and at Nagasaki, from which locality Mr. Ringer sent a specimen to the Norwich Museum.

The late Mr. R. Swinhoe identified a specimen sent him ('Ibis,' 1877, p. 144), as *Pipaster agilis*, Sykes, which Mr. H. Seebohm says is only a synonym of the European bird *Anthus trivialis*, L., from which *maculatus* is distinguishable in being much greener on the back, and somewhat more spotted on the underparts. It was figured in the 'Fauna Japonica' as *A. arboreus*. (Seebohm, 'Ibis,' 1879, p. 34.)

Specimens in the Hakodate and Tokio Museums.

Nest generally placed on the ground, made of grass, lined with fine grass, or the fruit stalks of moss.

225½. *ANTHUS* — ?

In the museum at Sapporo is a Pipit collected there in June. It is a larger bird than *maculatus*, about the size of *japonicus*, measuring in the wing 82 millimetres. The bill is heavy and large. Legs about the same as *japonicus*, but hind claw curved like *maculatus*. It has no yellow or olive tinge at all. The black breast-spots are large and well defined, on a pure white ground. The throat is white, with only some small obscure spots; and side of face light, compared to other Pipits.

Mr. Seebohm mentions ('Ibis,' 1878, p. 342) that the Siberian Pipit, *Anthus gustavi*, Swinhoe, (S. R. C., No. 211) has been found

north of Kamschatka, and on Behring Island. And in 'Siberia in Europe' he says it breeds on the tundras beyond the limit of forest growth from the valley of the Petchora to Behring's Strait, and passing through S. E. Siberia and E. China on migration, winters in the islands of the Malay archipelago. He notes:—"The long hind claw was like that of the meadow-pipit, and the general character of the bird resembled a large and brilliantly-coloured tree-pipit." (Siberia in Europe, p. 165.) Mr. Swinhoe gives the measurements of a female obtained at Chefoo, 149×84 . ('Ibis,' 1874, p. 442.)

226. *ANTHUS JAPONICUS*, T. & S.

[208] Japan Pipit. Jap. 'Ta-hibari.'

Figured in the 'Fauna Japonica.' In winter commonly about Yokohama. Specimens from several localities in Yezo and the Kurils. The non-identity of this Pipit with the winter plumage of *cervinus*, was shewn by Mr. Swinhoe ('Ibis,' 1875, p. 449), but Mr. H. Seebohm considers it the same as *A. ludovicianus*, Gm., of North America.

Specimens in the Hakodate, Sapporo and Tokio Museums. (Whitely, 'Ibis,' 1867, p. 198; Swinhoe, 'Ibis,' 1875, p. 449; Seebohm, 'Ibis,' 1879, p. 34.)

A. protensis of Europe, which occurs in China and Formosa, has been recorded from Alaska, and consequently might range through the peninsula of Kamtschatka, and along the chain of the Kuril Islands to Japan.

227. *ANTHUS CERVINUS*, Pall.

[208] Red-throated Pipit.

One of the authors collected specimens in September on Etuop Island; also obtained on the Kurils by Mr. Fukushi in July, which latter have apricot colouring on the throat. (Seebohm, 'Ibis,' 1879, p. 34.)

Specimens in the Hakodate Museum.

228. *ANTHUS* — ?

Pipit.

A specimen collected by Mr. N. Fukushi in May at Sapporo in Yezo, in the Hakodate Museum, measures 165×89 ; is of the same size and form of the bill and feet as *japonicus*. Also agrees with that species in the markings of the tail feathers and form of wing, but differs

from autumn and winter specimens—the only ones we have to compare it with—in the whole underparts, side of neck, and line over the eye being fawn-color, and in the scarcity and indistinctness of the spots on the breast and sides, besides being lighter and less distinctly marked on the upper parts. Mr. Ota also obtained at Tokio in November, (selected out of a number of *A. japonicus*) a specimen which nearly agrees with that from Sapporo, but has more spots on the throat and breast; these are, however, as in the other, of elongated oval form and confined to the centres of the feathers. Professor Newton in his edition of 'Yarrell' mentions that the late Mr. Swinhoe obtained *A. spioletto*, L. (S. R. C., No. 207) from the Kuril Islands.

229. *MOTACILLA LUGENS*, T. & S.—*japonica*, Swinh.

[197] Japan Pied Wagtail.

There are specimens from Tokio, Nagasaki, Yezo and Kamchatka in the Hakodate and Sapporo Museums, also in the Tokio Museums. (Blakiston, 'Ibis,' 1862, p. 319, as *lugens*: Whitely, 'Ibis,' 1867, p. 198, as *lugens*: Swinhoe, 'Ibis,' 1874, p. 156, as *japonica*: Seebohm, 'Ibis,' 1879, p. 34.

229½. *MOTACILLA AMURENSIS*, Seebohm.

Mr. Seebohm mentions a skin in Mr. Dresser's collection obtained in Japan by Mr. Whitely ('Ibis,' 1878, p. 346). Doubtless some of the specimens in the Hakodate Museum might be attributed to this species, but although able to separate them into two groups depending on the size of the bill, we do not otherwise feel competent to decide. For an exhaustive dissertation on the nomenclature of these allied species, see Seebohm on the ornithology of Siberia, 'Ibis,' 1878, p. 345 to 351, where a figure of *amurensis* is given on Pl. IX.

230. *MOTACILLA BOARULA*, L.

[202] Grey Wagtail. Jap. 'Ki-sekirei.'

This is the same as *M. melanope* of Pallas, and *sulphurea* of Bechstein. It breeds on Fuji and in Tokio in the thatch of houses. Eggs dirty white, spotted with greyish brown. It inhabits the neighbourhood of Nagasaki and also Yezo. Specimens in the Hakodate and Tokio Museums. (Blakiston, 'Ibis,' 1862, p. 318: Swinhoe, 'Ibis,' 1874, p. 157: Seebohm, 'Ibis,' 1879, p. 35.) A specimen from Mr. Ringer at Nagasaki has been identified at the Norwich Museum.

230½. *BUDYTES VIRIDIS*, Gm.—*cinereicapillus*, Sav. (?)

[200] Green Wagtail.

Mr. H. J. Snow collected at Ketoy Island, one of the Kurils, in August, one specimen, and five eggs light blue-green, of a short-tailed yellow Wagtail with elongated hind claw, provisionally attributed to this species which belongs to the palaearctic region. Besides *B. citreolus*, Pall., and *B. taiwanus*, Swinh., the late Mr. Swinhoe also included *B. flavus*, (Linn) among the birds of China, which has been also recorded from Alaska. This last is a very closely allied species to *viridis*, taking its place in the British Islands and temperate Europe, and it is quite possible that the allotment of *flavus* to China and north-west America may be in error.

231. *ECROCEPHALUS ORIENTALIS*, T. & S.

[112] Eastern Reed-Thrush. Jap. 'Ô-yoshi.'

The largest of the Reed-warblers; seems generally distributed wherever there are reed beds throughout Japan, including Yezo, during summer. Male very vociferous, singing during moonlight.

Specimens in the Hakodate and Tokio Museums. (Blakiston, 'Ibis,' 1862, p. 317: Swinhoe, 'Ibis,' 1874, p. 153.)

232. *ACROCEPHALUS BISTRIGICEPS*, Swinhoe.

[115] Schrenck's Reed-warbler. Jap. 'Ko-yoshi.'

This is the same as *Calamodyta maacki*, Schrenck. In habits and song it is something like the preceding species, but frequents the *kaya* instead of reeds, and is quite a small bird. Inhabits the Main Island and Yezo.

Specimens in the Hakodate and Tokio Museums. (Swinhoe, 'Ibis,' 1874, p. 154, as *C. maacki*: Seeböhm, 'Ibis,' 1879, p. 35.)

233. *CETTIA CANTANS*, T. & S.

[117] Japan Nightingale. Jap. 'Uguisu.'

This is well known to all Japanese, and is a common cage-bird with them, being valued for its song, which is not extensive, but the few notes are sweet. Commences to sing about Tokio the last week in February. Is resident throughout the year in Southern Japan, but summers only in Yezo. Specimens in the Hakodate and Tokio Museums. (Whitely, 'Ibis,' 1867, p. 197: Seeböhm, 'Ibis,' 1879, p. 35.)

Mr. H. Seebohm is of opinion that *cantans* and *cantillans* are but one species, the smaller examples usually females. This opinion is deferred to, and consequently *Salicaria cantillans* of the 'Fauna Japonica' included in former published lists (Blakiston, 'Ibis,' 1862, p. 318, and Whitely, 'Ibis,' 1867, p. 197) is here omitted.

234. *CETTIA SQUAMICEPS*, Swinhoe.

[129] Swinhoe's Bush-warbler.

Several specimens obtained at Fuji in summer. Specimens in the Hakodate Museum, collected in Yezo, and one in the National Museum from Kioto. (Swinhoe, 'Ibis,' 1874, p. 155, et 1877, p. 205, pl. IV.)

235. *CISTICOLA CURSITANS*, Frank.

[109] Fan-tail Warbler. Jap. 'Senniu.'

Mr. H. Seebohm has named a specimen sent him as above, which he remarks is a prior name to *C. schachnicola*, Bonap.; and an example from Mr. Ringer at Nagasaki has been identified at the Norwich Museum. Young birds have a yellowish tinge.

Specimens in the Hakodate and Tokio Museums from Tokio. (Seebohm, 'Ibis,' 1879, p. 37.)

Builds a deep, frail nest by weaving together the leaves of the *kaga* with the down from the flower of the same plant. A bird observed building in October. Remains about Yokohama all the year round. It is singular that this species, which seems so abundant, was not collected by Siebold, while the following comparatively rare one was; *brunniceps* is possibly most common in the south-west.

235}. *CISTICOLA BRUNNICEPS*, T. & S.

Brown-headed Warbler.

We have formerly omitted this species, figured and described in the 'Fauna Japonica,' having confounded it with the foregoing. There is a specimen in the Hakodate Museum collected by Mr. Ota at Tokio, and another in the National Museum.

236. *CISTICOLA* — ?

Mr. Ota and one of the authors have collected this bird, the former at Shidzuoka, and the latter near Yokohama. It is larger than either of the two preceding species, measuring in length from 130 to 135, and in the wing 55 to 60. It is marked on the upper parts like

curvicans, but duller. The tail is reddish-brown, each feather darkest in the middle, and indistinctly crossed by narrow dark-brown bars. The wing-form is that of *Cettia cantans*.

237. *LOCUSTELLA FASCIOLATA*, Gray.

[113, 114] Gray's Grasshopper Warbler.

This Mr. H. Seebohm says is the true name for *Calamodyta insularis* of Wallace, and *Calamoherpe fumigata* of Swinhoe, figured in the British Museum Catalogue, Vol. V. pl. V.

Specimens only yet obtained in Yezo in the Hakodate Museum. (Swinhoe, 'Ibis,' 1876, p. 332: Seebohm, 'Ibis,' 1879, p. 35.)

238. *LOCUSTELLA OCHOTENSIS*, Midd.

Middendorff's Grasshopper Warbler. Jap. 'Shima-senniu.'

The late Mr. R. Swinhoe identified a specimen from Hakodate as *Locustella subcerthiola* ('Ibis,' 1874, p. 153) which he had previously considered to be *L. ochotensis*. ('Ibis,' 1863, p. 98.) He also described *Arundinax blakistoni* in the 'Ibis,' for 1876, p. 332, fig. 1, pl. VIII., as a distinct species. Mr. H. Seebohm, however, is of opinion that the former is the adult, and the latter the young of one species. (Seebohm, 'Ibis,' 1879, pp. 14, 36.)

Specimens in the Hakodate Museum from various localities in Yezo, and by Mr. Fukushi from Etuop. Mr. Seebohm has also an example from Urup, another of the Kurils.

239. *LOCUSTELLA LANCEOLATA*, Temm.

[124, 127] Temminck's Grasshopper Warbler.

The late Mr. R. Swinhoe identified this from a specimen sent from Hakodate. ('Ibis,' 1875, p. 449.) He also was convinced that *L. hendersonii* (Cassin, Proc. Phil. Ac. S., 1858, p. 36) was identical with this species, which opinion is shared by Mr. H. Seebohm. ('Ibis,' 1879, p. 36.)

Specimens in the Hakodate Museum from Yezo.

240. *LUSCINIOLA FUSCATA*, Blyth.

[133] Blyth's Grass-Warbler.

The occurrence in Japan rests on some authority—we are in ignorance of what—given by Blyth in the 'Ibis' for 1867, p. 25. (Seebohm, 'Ibis,' 1877, p. 85: Brit. Mus. Cat. Vol. V. p. 123.)

241. *PHYLLOSCOPUS CORONATUS*, T. & S.

[135] Temminck's Crowned Willow-Warbler. Jap. 'Meboso.'

The most common of this genus, both on the Main Island and Yezo. Figured in the 'Fauna Japonica.'

Specimens in the Hakodate and Tokio Museums. (Blakiston, 'Ibis,' 1862, p. 317: Whitely, 'Ibis,' 1867, p. 197.)

242. *PHYLLOSCOPUS XANTHODRYAS*, Swinhoe.

[136] Swinhoe's Willow Warbler.

Specimens obtained on Fuji, and in Yezo. One sent to Mr. H. Seebohm for identification. Resembles the preceding, but is larger and greener; the song is different, being very soft and sibilant. Observed breeding high up Fuji-san in July.

Specimens in the Hakodate and Tokio Museums, and in the British Museum is a skin collected by Capt. St. John at Hakodate. (Seebohm, 'Ibis,' 1879, p. 36.) Mr. Seebohm says this differs from the following (*borealis*) "in being on an average somewhat larger, in having a slightly longer bustard primary, and at all seasons the olive-green tint on the upper parts, which *P. borealis* only has between the autumn and spring moults."

243. *PHYLLOSCOPUS BOREALIS*, Blasius.

[138] Arctic Willow-Warbler.

The late Mr. R. Swinhoe said he had seen a specimen in the Leyden Museum from Nagasaki ('Ibis,' 1867, p. 333), and Mr. H. Seebohm mentions skins in the collections of Lord Tweeddale and Mr. Dresser from Japan. ('Ibis,' 1879, p. 36.)

This bird is now ranked as American, having been recorded from Alaska. (Ridgw. Bul. U. S. Nat'l Mus. No. 21.)

244. *PHYLLOSCOPUS TENELLIPES*, Swinhoe.

[134] Pale-legged Willow-Warbler.

Mr. H. Seebohm mentions a specimen labelled "Hakodate, 5 May, 1865" as being in Lord Tweeddale's collection. ('Ibis,' 1879, p. 36.) This specimen would probably have been collected by Mr. H. Whitely, but the species was not included in his list published in the 'Ibis,' for 1867.

Mr. Seebohm considers this to be *P. plumbeitarsus*, Swinhoe, with

pale legs, and wants investigation. However, it is included in the British Museum Catalogue.

245. *TROGLODYTES FUMIGATUS*, Temm.

[100] Japan Wren. Jap. 'Misosazai.'

Seems to be generally distributed throughout Japan, including Yezo. Southern examples are generally darker and smaller than Northern. Mr. H. Seebohm considers the Japan Wren as intermediate between those of Cashmere and Nepal, and the Canadian species. ('Ibis,' 1879, p. 37.) Given in the 'Fauna Japonica' as *vulgaris*.

Specimens in the Hakodate and Tokio Museums. (Swinhoe, 'Ibis,' 1874, p. 152.)

245½. *TROGLODYTES* — ?

During the past summer Mr. H. J. Snow collected a single specimen in the Kuril Islands of a Wren, which we consider a distinct species from the foregoing. It is larger in all its parts; the feet are a dark dusky color, and the tinge of the plumage less rufous. It may be *Anorthura alasensis*, Baird, of Alaska and the Aleutian Islands, or *A. pacifica*, Ridgw., of the Pacific coast of North America. The latter together with *Anorthura* (new genus) *fumigata*, the Japan Wren given above, are figured in the British Museum Catalogue, Vol. VI. pl. 16.

246. *REGULUS JAPONICUS*, Bp.

[143] Japan Regulus. Jap. 'Kiku-itadaki.'

Specimens obtained on the Main Island, Kiushiu and Yezo, in the Hakodate and Tokio Museums. (Blakiston, 'Ibis,' 1862, p. 320: Whitely, 'Ibis,' 1867, p. 196: Seebohm, 'Ibis,' 1879, p. 37.)

Very common on the plains about Yokohama in winter. Included in the 'Fauna Japonica' as *cristatus*.

247. *CINCLUS PALLASI*, T.

[235] Pallas's Dipper. Jap. 'Kawa-garasu.'

Common on mountain streams both on the Main Island and Yezo. Figured in the 'Fauna Japonica.'

Specimens in the Hakodate, Sapporo, and Tokio Museums. (Swinhoe, 'Ibis,' 1875, p. 449.)

248. *ERITHACUS AKAHIGE*, T. & S.

[158] Japan Robin. Jap. 'Komadori.'

Breeds on high mountains on the Main Island. Has been collected at Nagasaki. Is a favourite cage-bird with the natives, Siebold, in the 'Fauna Japonica,' reversed the native names of this and the following species. M. Maximovitch mentioned having obtained a specimen of this bird at Hakodate.

Specimens in the Hakodate and Tokio Museums. (Blakiston and Pryer, 'Ibis,' 1878, p. 239.)

The figure given of *E. sibilans*, Swinhoe, in the British Museum Catalogue, Vol. V. pl. XVII, is very like the female of this species, except the white throat and generally lighter underparts.

249. ERITHACUS KOMADORI, T. & S. (?)

Corean Robin. Jap. 'Aka-higi.'

This species rests on the authority of the 'Fauna Japonica,' but native ornithologists say that it is not a resident in Japan, those occasionally seen in cages being obtained from Corea, which is borne out by the fact of its being the most expensive live bird sold by the dealers. The 'Fauna Japonica' gives it as of the same proportions as *akahige*. Male entirely bright chestnut above; black nose, throat, and breast. Belly white. Female duller above, and marked like an immature shrike below.

250. LARVIVORA CYANE, Pall.—*Erithacus cyaneus*, B. M. Cat.

[151] Blue and White Robin. Jap. 'Ko-ruri.'

Breeds on Fuji but is not common. Specimens obtained at Hakodate and Sapporo in the Museums there. (Blakiston and Pryer, 'Ibis,' 1878, p. 239.) Specimen in the Educational Museum at Ueno, Tokio. Is very shy and wary.

251. LANTHIA (NEMURA) CYANURA, Pall.

[154] Robin Bluetail. Jap. 'Ruribitake.'

In winter only about Yokohama; in summer high up Fuji and in Yezo. Also found at Nagasaki. Figured in the 'Fauna Japonica.'

Specimens in the Hakodate, Sapporo and Tokio Museums. (Blakiston, 'Ibis,' 1862, p. 318; Whitely, 'Ibis,' 1867, p. 197.)

252. CALLIOPE CAMTSCHATKENSIS, Gm.—*Erithacus calliope*, B. M. Cat.

[162] Siberian Ruby-throated Robin. Jap. 'Nogoma.'

Several specimens from Yezo and the Kuril Islands in the

Hakodate and Sapporo Museums. (Blakiston and Pryer, 'Ibis,' 1878, p. 239.) (*L. calliope*. 'Fau. Jap.'). One male specimen, a cage bird, purchased at Tokio, has the throat bright orange, with three or four of the feathers only touched with carmine. We do not find this phase of plumage mentioned in the description in the new British Museum Catalogue. Mr. F. Ringer has obtained this species at Nagasaki.

The arctic Blue-throated Robin *E. caeruleoculus* (Pall.) should appear in Japan, being a palaearctic species ranging sometimes across Behring's Strait, and occupying China generally.

253. *RUTICILLA AUROREA*, Pall.

[145] Daurian Redstart. Jap. 'Jō-bitaki.'

Numbers winter on Oshima (Vries Island). Found also at Nagasaki, and in Yezo during the summer season, and occasionally in winter. Figured in the 'Fauna Japonica.'

Specimens in the Hakodate and Tokio Museums. (Blakiston, 'Ibis,' 1862, p. 318; Swinhoe, 'Ibis,' 1875, p. 449.)

Common about Yokohama in the autumn, but not abundant in winter.

254. *PRATINCOLA INDICA*, Blyth. = *P. maura*, Pall.

[167] Indian Stonechat. Jap. 'Nobitaki.'

Closely allied to the European species *rubicola*. Breeds on Fuji about Yamanka Lake. Found at Nagasaki; very plentiful during summer in Yezo; collected by Mr. Snow at the Kuril Islands.

Specimens in the Hakodate, Sapporo, and Tokio Museums. (Blakiston, 'Ibis,' 1862, p. 318; Whitely, 'Ibis,' 1867, p. 197; Swinhoe, 'Ibis,' 1874, p. 155.)

Mr. Seeböhm ('Siberia in Europe,' p. 117) calls the bird he collected in Siberia,—which he says ranges from the Petchora to the Pacific, wintering in Persia, India, Burmah, and S. China, the Siberian Stonechat, *P. maura*, Pall. In his 'Contributions to the Ornithology of Siberia' ('Ibis,' 1879, p. 8) he gives it as *P. indica*, Blyth. We suppose from this ('Siberia in Europe' having been published in 1880) that he discovered Pallas' name to be prior to Blyth's. The distinguishing features from *rubicola* of western Europe Swinhoe gives, are black axillaries, and unspotted rump, while he notes that "Chinese specimens are more rust-coloured on the uppers parts, and especially on the rump, than Indian ones." (Swinhoe, 'P. Z. S.' 1871, p. 360.)

255. *PITTA*, Sp. inc. (♀)

[2924] Ground Thrush.

Pitta nympha of the 'Fauna Japonica' is based on a drawing taken by a Japanese artist at Nagasaki from a bird said to have been brought from Corea. Tho late Mr. R. Swinhoe found such a bird in a cage at Chefoo. ('Ibis,' 1874, p. 446.)

256. *MONTICOLA SOLITARIA*, Müll.

[2930] Blue and Red Rock-Thrush. Jap. 'Iso hio-dori.'

Found about rocks on the coast. Very abundant on Hatsu shima, Idzu. Occasionally seen about the roofs of houses in the settlement of Yokohama in winter. Common during summer in Yezo. Obtained also at Nagasaki. Very common on the Bonin Islands, examples from whence are large in the bills.

Specimens in the Hakodate, Sapporo and Tokio Museums and in the British Museum from Japan. (Blakiston, 'Ibis,' 1862, p. 319: Whitely, 'Ibis,' 1867, p. 199: Swinhoe, 'Ibis,' 1874, p. 157.)

Between the so-called con-species, *M. cyanus* extending from south Europe to south China, and *M. solitaria* of Manchuria, China, Japan, Formosa, and the Malay Archipelago, there are intermediate forms known as *M. affinis* and *M. cyanus solitaria*, of which last a skin is given in the British Museum Catalogue (from the Leyden Museum) as from Japan. (B. M. Cat., Vol. V., p. 319.)

257. *HYPsipETES AMAUROTIS*, T. & S.

Brown-eared Bulbul. Jap. 'Hio-dori.'

This bird, familiarly known by foreign residents as the 'Screecher,' seems generally distributed throughout Japan, being found at Nagasaki, the island of Shikoku, the country around Yokohama, Yamato, etc., and in Yezo, where an occasional one has been observed even in winter. It also inhabits the Bonin Islands, the examples from whence are large and dark. Specimens in the Hakodate, Sapporo and Tokio Museums. (Blakiston, 'Ibis,' 1862, p. 320: Whitely, 'Ibis,' 1867, p. 199: Swinhoe, 'Ibis,' 1874, p. 158.) Figured in the 'Fauna Japonica.'

Nest placed in a bush, made of twigs, moss and roots, and lined with finer roots; eggs 5, pinkish white, spotted with liver-red.

This genus is largely represented in China. See Swinhoe's

'Revised Catalogue,' Nos. 236, 237, 238, 239, 240, but this particular species is confined to Japan.

258. *TURDUS SIBERICUS*, Pall.

[224] Siberian Thrush. Jap. 'Mame-jiro.'

This bird was figured only in its immature plumage in the 'Fauna Japonica,' and was doubtfully recorded in that state from Hakodate in 1861. Adult birds have now been collected at Fuji, and one identified by Mr. H. Seebohm. A fine songster. According to Prof. Newton's edition of 'Yarrell' this bird has been known to occur once in England.

Specimens in the Hakodate Museum, and in the National Museum at Tokio. (Blakiston, 'Ibis,' 1863, p. 98 : Seebohm, 'Ibis,' 1879, p. 37.)

One of the authors has a good example of the female of this species. It has olive back, and is distinguishable from most other thrushes by the spotting of the breast being reversed ; the white being in the centres of the feathers and the dark on the outsides. In fact being light spotted on a dark ground, instead of dark spotted on a light ground, something after the manner of *M. solitaria*. Mr. Seebohm remarks : "*T. sibericus* may always, old and young, be distinguished by its having the basal half of the inner webs of the secondaries and most of the primaries white in adults, and buff in female and immature birds."

This, the following species, and *Oreocincla varia* (No. 265), are now classed in the genus of Ground Thrushes, *geocichla*, Kuhl. To avoid confusion we have made no change in the running numbers used in the former catalogue.

2584. *GEOCICHLA TERRESTRIS*, Kittlitz.

Kittlitz's Ground Thrush.

• In the British Museum Catalogue this is given as described from the Bonin Islands in 1829, by Herr von Kittlitz, naturalist of a Russian Expedition to the Pacific. Specimen in the Leyden Museum.

259. *TURDUS PALLIDUS*, Gmel.

[218] Pale Thrush. Jap. 'Shiropara.'

This thrush was given in the 'Fauna Japonica' as *Turdus daulias*, and Mr. H. Whitely, following this example, adopted the same name for a specimen obtained by him at Hakodate. ('Ibis,' 1867, p. 199.)

Specimens have since been obtained on the Main Island and at

Nagasaki. (Blakiston and Pryer, 'Ibis,' 1878, p. 240: Seebohm, 'Ibis,' 1879, p. 37.) Specimens in the Hakodate Museum, and National Museum.

Not uncommon in bamboo thickets in winter about Yokohama.

260. *TURDUS CARDIS*, T.

[223] Japan Thrush. Jap. 'Kuro-tsugu' and 'Ko-ke.'

Well figured on plates XXIX. and XXX. of the 'Fauna Japonica.'

It is valued by the Japanese as a cage-bird for its fine song. Breeds commonly on Fuji. Nest almost wholly of moss, and often on a stump or against the side of a tree. Eggs five, of a greenish or reddish white, patched all over with amber-brown. Found also at Nagasaki and in Yezo. Mr. Seebohm gives as a distinguishing feature of this species, the axillary and under wing-coverts being dark slate-grey in the fully adult.

Specimens in the Hakodate, Sapporo and Tokio Museums. (Blakiston, 'Ibis,' 1862, p. 319: Whitely, 'Ibis,' 1867, p. 199.)

261. *TURDUS NAUMANNI*, T.

[214] Red-tailed Fieldfare. Jap. 'Akajimai.'

This Thrush does not seem to be abundant. Mr. Ota has obtained it from Fuji-san, and specimens in the Hakodate and Sapporo Museums, collected in Yezo, have been compared with China examples. (Blakiston and Pryer, 'Ibis,' 1878, p. 241.)

This species was formerly confounded with *T. fuscatus*. (See Editor's note, 'Ibis,' 1862, p. 319 and Plate X.) *T. ruficollis* is a very closely allied species inhabiting India, Siberia and China; for distinctive differences of which see 'British Museum Cat.,' Vol. V., p. 270.

262. *TURDUS OBSCURUS*, Gmel.

[220] Pale Eyebrowed Thrush.

This was figured and described in the 'Fauna Japonica' as *T. pallens*, and is a common species in China and Siberia. The Museums in Japan are without examples, but since the date of the former Catalogue it has been obtained by one of the authors and Mr. Owston at Yokohama. It is somewhat smaller than *pallidus*, which it much resembles, but has some chestnut on the breast, and usually a white line over the eye, and has the appearance of a cross between *pallidus* and *chrysolaus*. See

Swinhoe's Chefoo, 'Ibis,' 1874, p. 443. There is a specimen in the British Museum collected at Nagasaki by Capt. St. John, R. N.

263. *TURDUS CHRYSOLAUS*, T.

[219] Brown Japan Ouzel. Jap. 'Akapara.'

This Thrush varies much in the darkness of the throat. Specimens from Nagasaki, Yokohama, and Yezo, in the Hakodate Museum, have been compared with China examples. Also in the Tokio Museums. (Whitely, 'Ibis,' 1867, p. 199: Blakiston and Pryer, 'Ibis,' 1878, p. 241.)

Broods on Fuji; sweet songster; seen in the plains about Yokohama in winter, generally solitary. Nest placed in bushes made of grass, moss and twigs; eggs 5, light bluish-green, speckled all over with small spots of reddish-brown.

Specimens in the British Museum from Japan. (B. M. Cat., Vol. V, p. 275.) The plate in the 'Fauna Japonica' is very incorrectly coloured.

263½. *TURDUS HORTULORUM*, Sclater (?)=*campbelli*, Swinhoe=*chrysopleurus*, Swinhoe.

[221] Swinhoe's Ouzel.

The existence of this China, and perhaps Amurland Thrush in this country is uncertain. Mr. Seebohm mentions an example by Perry's Expedition in the Philadelphia Museum from Japan. (P. Z. S., 1879, p. 805), but the British Museum Catalogue, Vol. V, only refers to this as a doubtful record. It had been confounded with an Indian ally, *T. protomamelana*, Cuv. (= *dissimilis*, Blyth), and given three different names, having been described by Dr. Sclater ('Ibis,' 1863, p. 196), and twice by Mr. Swinhoe (Am. Nat. Hist. 1873, p. 374, and 'Ibis,' 1874, p. 444, pl. XIV.) besides being ascribed to *T. pelios*, of Bonaparte. The confusion has been "straightened out" by Mr. Seebohm, see 'Pro. Zool. Soc.', 1879, p. 803, where figures of *protomamelana* (= *dissimilis*) appear on pl. LXIV. which can be compared with that of *hortulorum* (= *chrysopleurus*), 'Ibis,' 1874, pl. XIV. In general appearance it is not unlike *chrysolais*, for which it might be easily mistaken. It is included in the genus *Merula*—the type of which is the European Blackbird—which embraces a large number of Thrushes (or, as they are sometimes called, Ouzels) from various parts of the world, and to which, according to the new British Museum catalogue, Nos. 259, 260, 261, 262, 263, and 264 of this list properly belong.

264. *TURDUS FUSCATUS*, Pall.

[215] Eastern Fieldfare or Dusky Ouzel. Jap. 'Chōma.'

The most common species of Thrush in Japan. Very abundant in winter about Tokio and Yokohama, and some found in winter in Yezo. Also obtained at Nagasaki. Specimens in the Sapporo, Hakodate, and Tokio Museums. (Blakiston, 'Ibis,' 1862, p. 319: Swinhoe, 'Ibis,' 1874, p. 157.) We do not know where this breeds, probably to the northward, as it arrives in numbers about Sapporo in Yezo in October and November.

This thrush occasionally assumes a pied variety of plumage, an example in which state may be seen in the National Museum.

265. *OREOCINCLIA VARIA*, Pall.—*Geocichla varia*. B. M. Cat., Vol. V., p. 151.

[226] White's Thrush. Jap. 'Nuyejimai.'

This fine species of Ground-Thrush is exposed for sale in considerable numbers in the Yokohama market in winter; it is also found at Nagasaki and in Yezo. Specimens in the Hakodate and Tokio Museums. (Swinhoe, 'Ibis,' 1877, p. 144.)

Obtained at Fuji in July, where it was most probably breeding. It has no song, only a soft plaintive whistle consisting of the syllable 'see,' which can be heard for a long distance; very shy, but can easily be attracted by imitating its whistle.

There are examples from Japan in the British Museum.

266. *ALAUDE JAPONICA*, T. & S.

Japan Lark. Jap. 'Hibari.'

The species under this heading, figured in the 'Fauna Japonica,' is common throughout the country, including Yezo, and has been found breeding on Fuji. Specimens in the Hakodate, Sapporo, and Tokio Museums. (Blakiston, 'Ibis,' 1862, p. 327: Whitely, 'Ibis,' 1867, p. 203: Swinhoe, 'Ibis,' 1874, p. 161, et 1877, p. 145.)

Nest placed in the grass; eggs 5, thickly speckled with dark brown. There is some variation in size, but all the examples sent to the late Mr. R. Swinhoe were pronounced to be of the one species, and that not known as an inhabitant of the neighboring continent of Asia, being represented in China by *A. caliope*, S. R. C. No. 416, with which species some of our specimens so nearly compare that we are unable to describe

the distinction. It is possible *celivox* occurs in Japan, although we sent Mr. Swinhoe a fair assortment of examples, males measuring from 172 to 178 mm. in length, and from 102 to 109 in the wing; females 153 to 178×93 to 118.

2664. *ALAUDA CANTARELLA*, Bp. (?)

[415] Intermediate Lark.

We have examples from Nemoro at the north-east extremity of Yezo, and the Kuril Islands, of a larger Lark than *japonica*, which in form and size differs little from the Skylark of Europe, but from which at first glance it is distinguishable by the absence of the yellowish tinge of the under parts. Specimens measure from 181 to 205 millimetres in length, and 113 to 122 in the wing, hind claws from 16 to 25. There appears to be an indistinct hind neck collar. The outer tail feathers are generally wholly white, the next pair white on the outer webs. A fair average specimen has been sent to Europe for identification. Mr. Swinhoe found *A. cantarella* at Chefoo and Shanghai, and remarks:—
“Of size and form of *Alauda arvensis*, L., but paler, without any sign of the greenish-yellow with which English larks are tinged in winter.”
He obtained *arvensis* at Shanghai, and the same was collected by Père David at Peking. (Swinhoe, ‘Ibis,’ 1863, p. 95, 1875, p. 122, ‘P. Z. S.’ 1871, p. 389.)

267. *OTOCORYS ALPESTRIS*, L. (?)

[423] Shore Lark.

Although inhabiting America as well as Europe, and being common in Mongolia, this bird is only entitled to a place in this catalogue from being included in the ‘Fauna Japonica’ on the authority of a Japanese drawing.

268. *EMBERIZA CIOPSIS*, Bp.

[407] Japan Meadow-Bunting. Jap. ‘Hō-jiro.’

This is the most abundant Bunting on the Main Island, and one of the few birds which remain on the plains to breed. It seems equally common in Yezo, and is found also at Nagasaki. Piebald and other varieties are not uncommon. It is the *E. cioides* of the ‘Fauna Japonica.’

Specimens in the Hakodate, Sapporo, and Tokio Museums. (Blakiston, ‘Ibis,’ 1862, p. 328: Whitely, ‘Ibis,’ 1867, p. 202: Swinhoe, ‘Ibis,’ 1874, p. 161: Seebohm, ‘Ibis,’ 1879, p. 38.)

Nest made of dry grass, lined with fine rootlets, placed on or near the ground; eggs 5, whitish to brownish-white, and scrawled over with black; very variable.

Mr. Seeborn mentions in the 'Ibis' for 1880, p. 188, that *E. cioides* is labelled in the Leyden Museum from Japan. Its occurrence is quite possible, but examination of specimens collected of late years in this country show that all *adult* examples of the Japan Meadow Bunting have black, or very dark brown ear coverts, a distinguishing feature—together with pale chestnut breast scarcely darker than the belly—in *ciopsis*, notwithstanding the figures in the 'Fauna Japonica' show the male with black, and the female brown as "*cioides*."

269. *EMBERIZA FUCATA*, Pall.

[400] Painted Bunting. Jap. 'Hō-aka.'

Breeds on Fuji. Common in winter around Yokohama. Tolerably abundant in Yezo. Figured in the 'Fauna Japonica.'

Specimens in the Hakodate, Sapporo, and Tokio Museums. (Blakiston, 'Ibis,' 1862, p. 328: Whitely, 'Ibis,' 1867, p. 202: Swinhoe, 'Ibis,' 1874, p. 161.)

270. *EMBERIZA ELEGANS*, T.

[403] Bunting. Jap. 'Miyama-hō-jūro.'

This is not a common bird, but the most beautiful of the Japan Buntings. It is said to be obtained at Nikko, and also in the neighbourhood of Nagasaki.

Specimens in the Hakodate and Tokio Museums, obtained from bird dealers. (Swinhoe, 'Ibis,' 1877, p. 145.)

In the 'Fauna Japonica' plate are three figures, with no white shoulder patch, nor black on the chin. All with yellow line over the eye, with streaked backs, and heavy brown cheek-patches; and therefore not to be confounded with *aureola*.

271. *EMBERIZA RUSTICA*, Pall.

[401] Rustic Bunting. Jap. 'Kashira-daka.'

This bunting is very common in the Southern part of the Main Island in winter, and in Yezo in summer. It ranges across Siberia to north-east Europe, and an occasional straggler has been taken in England.

Specimens in the Hakodate, Sapporo, and Tokio Museums. (Blakiston, 'Ibis,' 1862, p. 328: Whitely, 'Ibis,' 1867, p. 202: Swinhoe, 'Ibis,' 1874, p. 161.)

There is a beautiful bright spring example in the Hakodate Museum, collected by Mr. N. Fukushi in Kamschatka. The plate in the 'Fauna Japonica' is very poorly coloured.

272. *EMBERIZA PERSONATA*, Pall.

Masked Bunting. Jap. 'Awoji.'

A very common bird all the year round about Tokio. Breeds on Fuji; nest generally placed on the ground, made of dead grass. Eggs five, whitish, with brown patches and darker spots. Common in Yezo, where it seems the earliest in spring and latest in autumn of all the Buntings, some few remaining during winter. Collected also on Eturop Island. The figure in the 'Fauna Japonica' is not sufficiently black-faced for an adult in spring.

Specimens in the Hakodate, Sapporo, and Tokio Museums. (Swinhoe, 'Ibis,' 1874, p. 161.)

Although so abundant in Japan, this bunting does not reach China, but is replaced there by *spodocephala*, Pall. (S. R. C. No. 402), a smaller bird.

273. *EMBERIZA AUREOLA*, Pall.

[397] Yellow-breasted Bunting. Jap. 'Shima-awoji.'

Specimens obtained by Mr. N. Fukushi in Yezo, and one procured at a bird shop in Tokio, are in the Hakodate Museum. (Blakiston and Pryer, 'Ibis,' 1878, p. 243.)

Specimens obtained at Sapporo (Yezo) in July in the 'Kairakuyen' Museum there, measure in length 140 millimetres, wing 72 to 75. One, which is evidently an old bird, has the white shoulder-patch and chestnut breast-collar distinct; top of head and whole back fine dark bright chestnut; with forehead, round the eyes, and throat, black. Another, not nearly so well developed in colors, and in which the white shoulder-patch is entirely wanting, proved a male on dissection, possibly only one year old. Messrs. Alston and Harvie-Brown in their 'Notes from Archangel' ('Ibis,' 1873, p. 63), mention finding this bunting brooding in immature plumage. The above specimens have been carefully compared with China examples.

274. *EMBERIZA VARIABILIS*, T. & S.

Bunting. Jap. 'Kuroji.'

Rather common on Ōyama in winter. Also obtained in Yezo.

Specimens in the Hakodate and Tokio Museums. (Swinhoe, 'Ibis,' 1875, p. 450.) Figured in the 'Fauna Japonica.' Example from Mr. Ringer at Nagasaki has been identified at the Norwich Museum.

275. *EMBERIZA SULPHURATA*, T. & S.

[399] Bunting. Jap. 'Nojiko.'

Seems to be a southern bird, being common on Fuji in June and July, few being found in Yezo. It is a cage-bird with the natives.

Specimens in the Hakodate and Tokio Museums. (Whitely, 'Ibis,' 1867, 203: Blakiston and Pryer, 'Ibis,' 1878, p. 243.)

In the 'Fauna Japonica,' where this bird is figured as *sulphurea*, the distinctive white ring round the eye, so observable when the bird is alive, is omitted.

276. *EMBERIZA RUTILA*, Pall.

[398] Ruddy Bunting. Jap. 'Shima-nojiko.'

Although a China species, this beautiful bunting still rests as Japanese, only on the authority of the figure in the 'Fauna Japonica,' where it is shown with the back-head, throat, and part of breast, chestnut. Belly yellow. No white wing patch.

277. *EMBERIZA YESSOENSIS*, Swinh.

Yezo Bunting. Jap. 'Nabikaburi.'

This Reed-Bunting is found in grass swamps in Yezo during summer. It has also been obtained at Fuji in July and appears common in the neighbourhood of Tokio in the winter season. Specimens in the Hakodate and Tokio Museums. When first discovered, in 1861, it was taken to be *E. minor*, Midd. (Blakiston, 'Ibis,' 1863, p. 99.) The late Mr. R. Swinhoe, however, described it ('Ibis,' 1874, p. 161), and it has since been figured in the 'Ibis,' 1879, pl. I., where Mr. H. Seebohm has appended some remarks at p. 39.

278. *EMBERIZA SCHOENICLUS PALUSTRIS*, Savi.

Thick-billed Reed Bunting. Jap. 'Ō-jorin.'

Common in the Yokohama game-market in winter. Found in Yezo in summer. The late Mr. R. Swinhoe described a specimen sent him

from Yezo as a new species under the name of *Schoenicola pyrrhulina*, and it was figured in the 'Ibis' ('Ibis,' 1876, p. 333, pl. VIII), but Mr. H. Seebohm considers *E. palustris* of Savi, and *S. pyrrhulina* as only forms of the Reed Bunting of Europe *E. schoeniclus*, differing solely from that type in having thicker bills, and not entitled to rank above sub-species (Seebohm, 'Ibis,' 1879, p. 40); for whose interesting remarks on the several forms of *E. schoeniclus*, see 'Ibis,' 1879, pp. 39, 40, 41. The China representative is *E. passerina*, Pall.=*pallasi*, Cab. No. 411 of S. R. Cat.

Specimens in the Hakodate and Tokio Museums. Thousands congregate in the reed beds, together with the foregoing in winter. This bird is one of Mr. Wallace's examples of discontinuous distribution, given in 'Island Life,' p. 83.

279. *PLECTROPHANES NIVALIS*, L.

[412] Snow Bunting. Jap. 'Uki-hōjiro.'

A specimen is in the Hakodate Museum, obtained in that neighbourhood, and a living example was received by the Zoological Society of London from Japan.

280. *FRINGILLA MONTIFRINGILLA*, L.

[373] Brambling. Jap. 'Atori.'

Large flocks are found in winter near Yokohama and Tokio and it is not uncommon in Yezo. It is the same as the European species.

Specimens in the Hakodate and Tokio Museums. (Whitely, 'Ibis,' 1867, p. 201: Swinhoe, 'Ibis,' 1874, p. 160.)

281. *PASSER MONTANUS*, L.

[380] Tree-Sparrow. Jap. 'Suzume.'

This is the common house-sparrow of Japan as well as China, and has the peculiarity of males and females being alike. Eggs very variable.

Specimens in the Hakodate, Sapporo and Tokio Museums. (Blakiston, 'Ibis,' 1862, p. 327: Whitely, 'Ibis,' 1867, p. 202: Swinhoe, 'Ibis,' 1877, p. 145.)

282. *PASSER RUTILANS*, Temm.

[381] Russet Sparrow. Jap. 'Niunai-suzume.'

This may be called the wild sparrow of Japan, being generally found in uncultivated districts. It doubtless migrates. It is occasionally

brought into the Yokohama market from Koshiu. It is not uncommon in Yezo. This species is well figured in the 'Fauna Japonica' under the name of *P. ruseatus*.

Specimens in the Hakodate and Tokio Museums. (Blakiston, 'Ibis,' 1862, p. 328: Swinhoe, 'Ibis,' 1877, p. 145.)

283. *CHLOROSPIZA KAWARAHIBA*, T. & S.

Japan Goldenwing. Jap. 'Kawara-hiba.'

This bird is very well figured in the 'Fauna Japonica.' Yezo specimens identified by the late Mr. R. Swinhoe. (Whitely, 'Ibis,' 1867, p. 202: Swinhoe, 'Ibis,' 1874, p. 160.)

Specimens in the Hakodate and Tokio Museums. Breeds on Fuji, where it has been obtained in summer singly and in pairs. Beak, flesh colour in summer. It is larger and less brightly colored than the following species. Examples of both this and the following species from Mr. Ringer at Nagasaki have been identified at the Norwich Museum.

284. *CHLOROSPIZA SINICA*, L.

[375] China Goldenwing.

This is the *Fringilla kawarahiba-minor* of the 'Fauna Japonica.' It is found in China, while the former species is not, that is to say unless they have been confounded. Mr. H. Whitely included this in his Hakodate list, and considered it the most common of the two species, ('Ibis,' 1867, p. 202.) We have examined specimens from Yokohama, Tokio, Fuji, Ō-yama and Nagasaki, and there is a good series in the Hakodate Museum.

The measurements given in the 'Fauna Japonica' converted are—*kawarahiba*— 148×90 ; *Kawarahiba-minor=sinica*— 128×80 . Mr. H. Whitely's are respectively 146×90 and 131×83 .

Very gregarious, keeping together in flocks of a hundred or more.

285. *CHRYSOMITRIS SPINUS*, L.

[374] Siskin. Jap. 'Ma-hiba.'

This bird, extending in range across the whole continent of Europe and Asia, is common in Japan, including Yezo. It is caught in large numbers by the natives for caging.

Specimens in the Hakodate, Sapporo and Tokio Museums. (Blakiston, 'Ibis,' 1862, p. 327: Whitely, 'Ibis,' 1867, p. 201.)

286. *LINOTA LINARIA*, Linn.

[379] Mealy Redpoll. Jap. 'Beni-hiba.'

Specimens from Yezo were identified by the late Mr. R. Swinhoe as *Ægiothus borealis*, Temm. ('Ibis,' 1874, p. 160), and it is generally admitted that this bird is an inhabitant of North China and Japan.

287. *LINOTA RUFESCENS*, Viell. (?)

Lesser Redpoll. Jap. 'Ko-beni-hiba.'

In the Hakodate and Sapporo Museums are specimens collected in Yezo of this or the preceding species, or both. The late Mr. R. Swinhoe considered that one of the specimens sent him was this species, which he called *Ægiothus linaria*, L., and his note says:—"This species is easily distinguished from the last by its smaller size, by having less white on the rump, and scarcely any edging to its tail feathers. The Hakodate skin agrees with home-shot specimens." ('Ibis,' 1874, p. 160.) On the other hand Professor Alfred Newton, in the number of his new edition of "Yarrell's British Birds," published November, 1876, considers this species to be confined to Western Europe. There is another form, *Ægiothus exilipes*, of Dr. Cowes, smaller than the Mealy Redpoll, which one of the Japan birds—if there are really two—may turn out to be.

288. *LEUCOSTICTE BRUNNEINUCHA*, Brandt.

[377] Ground Finch. Jap. 'Hagi-mashiko.'

This bird is common in flocks about Hakodate in winter, and has been found there as late as May. Mr. N. Fukushi obtained it on the Kuril Islands in July. Inhabits Nikko in winter, where a specimen was collected by one of the authors.

Specimens in the Hakodate, Sapporo and Tokio Museums. (Whitely, 'Ibis,' 1867, p. 202; Swinhoe, 'Ibis,' 1875, p. 450.)

289. *URAGUS SANGUINOLENTUS*, Temm.

Long-tailed Rose Finch. Jap. 'Beni-mashiko.'

Figured in the 'Fauna Japonica.'

A common bird in Yezo, at Nikko, and Fuji-san. Specimens in the Hakodate, Sapporo and Tokio Museums. (Blakiston, 'Ibis,' 1862, p. 328; Whitely, 'Ibis,' 1867, p. 203; Swinhoe, 'Ibis,' 1874, p. 160.) Mr. Snow has specimens from the Kurils. This had been considered

one of the birds peculiar Japan, but we observe that it has lately been obtained at Askold Island on the Manchurian coast by M. Jankowski. See 'Ibis,' 1880, p. 373.

290. *CARPODACUS ROSEUS*, Pall.

[392½] Rose Finch. Jap. 'Ô-mashiko.'

Specimens shot in Yezo; others purchased from bird shops in Tokio. The late Mr. R. Swinhoe, to whom one was sent, pronounced it to be of this species. ('Ibis,' 1877, p. 145.)

Specimens in the Hakodate and Sapporo Museums, and in the Educational Museum, Tokio.

291. *PINICOLA ENUCLEATOR*, Linn. (?)

Pine Grosbeak. Jap. 'Ginzan-mashiko.'

The specimen mentioned in the former catalogue as in the Kaitakushi collection at Tokio, now removed to the college museum at Sapporo, it appears was not obtained in Yezo as there stated, but is from one of the Kurils. It seems to agree with Yarrell in measurements and other particulars.

Regarding *P. erythrina* ('S. R. C.' No. 390), also referred to in the last list, one of the authors purchased at Tokio what is this or one of the five or more other species known in North China. It was a cage bird, very possibly imported.

292. *COCCOTHAUSTES VULGARIS JAPONICUS*, Bp.

[384] Japan Hawfinch. Jap. 'Himi.'

Seen about Yokohama in winter; tolerably common in Yezo. Specimens in the Hakodate, Sapporo and Tokio Museums. (Whitely, 'Ibis,' 1867, p. 201; Swinhoe, 'Ibis,' 1874, p. 160.)

The separation of this, which was figured in the 'Fauna Japonica' as distinct from the European species, *C. vulgaris*, Pall., is questioned by ornithologists, but the late Mr. R. Swinhoe retained the name in his paper on the "Birds of Chefoo." ('Ibis,' 1875, p. 121.) The Japan bird assumes the dark bill in summer as with *C. vulgaris*.

293. *COCCOTHAUSTES PERSONATUS*, T. & S.

[386] Masked Grosbeak. Jap. 'Ikaru.'

This bird, described originally from Japan in the 'Fauna Japonica,' like the preceding and following species, is also an inhabitant of China.

It is found commonly on Fuji in July. It has a pleasing note, and is capable of being made very tame. Examples also obtained in Yezo. (Whitely, 'Ibis,' 1867, p. 201: Swinhoe, 'Ibis,' 1877, p. 145.)

Specimens in the Museums at Tokio and Hakodate.

294. *COCCOTHAUSTES MELANURUS*, Gmel. (?)

[385] Black-tailed Grosbeak. Jap. 'Shima-ikaru.'

The Educational Museum has a specimen obtained from a bird dealer in Tokio about the size of *japonicus*. The bill is yellow, tipped with black. Head and neck black all round as far down as 12 millimetres behind the eye.

295. *LOXIA ALBIVENTRIS*, Swinh.

[394] Swinhoe's Crossbill. Jap. 'Isuka.'

The late Mr. R. Swinhoe described the representative in North China of the common Crossbill of Europe, *L. curvirostra*, L., as a distinct species. (P. Z. S. 1870, p. 437.) Ornithologists doubt the white belly distinction being sufficient to give it more than a sub-specific rank. It can stand, however, till farther observation clear up the question. Out of a collection of specimens made in Yezo, and now in the Hakodate Museum, Mr. Swinhoe's identification of the Japan bird was made. (Swinhoe, 'Ibis,' 1875, p. 450.) Mr. Snow obtained what appears to be the same at the Kurils.

Very common in the year 1878 about Tokio and Fuji. Specimens in the Museums at Tokio and Hakodate.

296. *PYRRHULA ORIENTALIS*, T. & S.—*griseiventris*, Lafr.

[388] Eastern Bullfinch. Jap. 'Teri-uso.'

Valued much by Japanese as a cage-bird. Found in winter about Yokohama; heard on Fuji in July. Not uncommon in Yezo. Very numerous on Eturop in September. Specimens in the Hakodate, Sapporo, and Tokio Museums. Mr. Ota considered one of his specimens from Nikko as unusually large. It measured 168×86, but we find a series of Yezo examples range from 147, to 195×77, to 89. (Blakiston, 'Ibis,' 1862, p. 328: Whitely, 'Ibis,' 1867, p. 203: Swinhoe, 'Ibis,' 1874, p. 160.)

This Bullfinch, which is figured in the 'Fauna Japonica,' represents in the extreme East the common species of western Europe, *P. vulgaris*, between which and more to the northward, from Scandinavia as far as

the watershed of the Yenesei and Lena, occurs the Northern Bullfinch, *P. rubicilla*, Pall. (Seebohm's 'Siberia in Europe.')

297. *NYCTEA SCANDIACA*, L.

Snowy Owl.

A live specimen brought into Hakodate, obtained in the neighbourhood on 29th Nov., 1879, is probably the first recorded instance of this bird in Japan.

298. *NINOX JAPONICUS*, Bp.

[43] Brown Hairy-footed Owl. Jap. 'Aoba-dzuku.'

This peculiar owl was described in the 'Fauna Japonica' as *Strix hirsuta japonica*. It is not uncommon in summer about Yokohama, and a specimen in the Sapporo College Museum is said to have been obtained in Yezo. Mr. R. Swinhoe remarks in his *Chefoo* notes ('Ibis,' 1874, p. 433) that the northern race is larger, deeper coloured, and less rufescent than that of Southern China. Mr. Sharpe, in the British Museum Catalogue, has given a great series of measurements and considers all the varieties of India, Malaya, and China as *N. scutulata*, and probably also the Japan bird, but of which there appear to be no specimens in the British Museum.

Specimens in the Hakodate and Tokio Museums.

299. *SYRNIUM RUFESCENS*. T. & S. Fau. Jap.

Owl. Jap. 'Fukurô.'

Mr. H. Seebohm has named a specimen sent him as *S. urolense*, sub-species *fuscescens*. ('Ibis,' 1879, p. 41, and 1880, p. 180.) *Fuscescens* and *rufescens* are synonymous names, one being used in the text and the other on the plate, in the 'Fauna Japonica.' In China this genus is only represented in the west, where occur *S. nivicolus* and *davidi*, Nos. 51 and 52 of Swinhoe's 'Revised Catalogue.'

This is the most abundant owl met with in the neighbourhood of Tokio and seems common at Nagasaki. It is found also in Yezo, where the specimens are lighter than those from the south. Specimens in the Hakodate, Sapporo, and Tokio Museums. (Whitely, 'Ibis,' 1867, p. 194: Blakiston and Pryer, 'Ibis,' 1878, p. 246.)

Nest in a hole in a tree; eggs two or three, very round, white but generally soiled; 2 inches long and 5 inches in circumference.

300. *ASIO ACCIPITRINUS*, Pall.

[55] Short-eared Owl. Jap. 'Ko-mimi-dzuku.'

Tolerably common in Yezo, obtained also in the Yokohama market. Specimens in the Hakodate Museum. (Whitely, 'Ibis,' 1867, p. 195: Blakiston and Pryer, 'Ibis,' 1878, p. 346: Seebohm, 'Ibis,' 1879, p. 41.)

This is the *Otus brachyotus* of many ornithologists; is found nearly all the world over, and is a migratory bird.

301. *ASIO OTUS*, L.

[54] Long-eared Owl. Jap. 'Tora-fu-dzuku.'

Not uncommon about Yokohama; also found in Yezo. Specimens in the Hakodate, Sapporo, and Tokio Museums. (Whitely, 'Ibis,' 1867, p. 195: Blakiston and Pryer, 'Ibis,' 1878, p. 246: Seebohm, 'Ibis,' 1879, p. 41.)

This is the *Otus vulgaris* of former nomenclature. It inhabits the greater part of the continents of Europe—Asia and Northern Africa. The North American representative is usually considered a distinct species.

302. *BUBO IGNAVUS*, T. Forster.

[44] Eagle Owl. Jap. 'Shima-fukurō.'

This is the *B. Maximus* of most authors; it also inhabits Europe and Asia.

The National Museum possesses a live example, and specimens obtained in Yezo are in the Museums at Hakodate and Sapporo. (Blakiston and Pryer, 'Ibis,' 1878, p. 247.)

303. *SCOPS STICTONOTUS*, Sharpe.

[46] Owl.

A specimen sent from Hakodate was pronounced by the late Mr. R. Swinhoe as of this species, distinct both from *S. sinia* and *S. japonicus*. No. 46 of Swinhoe's 'Revised Catalogue' was given as *S. sinia*, Hodgk., but the British Museum Catalogue refers Mr. Swinhoe's China specimens to this species. We have rufous and non-rufous specimens. The latter Mr. Swinhoe remarks are *generally* females. The most rufous example we have seen is in the National Museum. Mr. Ringer collected a very rufous one at Nagasaki, which is a male, and in the dried state has the toes nearly black.

Specimens in the Hakodate and Tokio Museums. (Swinhoe, 'Ibis,' 1875, p. 448.)

3034. *SCOPS JAPONICUS*, T. & S. 'Fauna Japonica.'

Japan Small Horned Owl.

Mr. Swinhoe had a specimen in his collection by Mr. Whitely from Hakodate, which Mr. Sharpe considered as the true *S. japonicus*, larger than *stictonotus*. (Swinhoe, 'Ibis,' 1874, p. 434, and 1875, p. 448.) Mr. Whitely's specimen measured 197×165. The 'Fauna Japonica' gives 155 mm. for the wing and says the tarsi are feathered only as far as the base of the toes. The Hakodate Museum specimens of *stictonotus* measure in the wings, males 140, females 150 with bare toes.

In the British Museum is a specimen of *S. japonicus* collected by Capt. St. John at Nagasaki. Both *stictonotus* and *japonicus* are only given by Mr. Sharpe in the British Museum Catalogue the rank of sub-species of *Scops giu*. Mr. Swinhoe also included in his 'Revised Catalogue,' as No. 50, *S. hambroeki*, another of the sub-species, small and rufous, at first sight to be mistaken for *japonicus*, as occurring in Formosa.

304. *SCOPS SEMITORQUES*, Schleg.

[47] Owl. Jap. 'Ô-ko-no-ba-dzuku.'

In our former list (Trans. As. Soc. Jap. Vol. 8, pt. 2) we separated this Owl under two numbers, 304 and 305. Since then we have sent specimens of both forms to Mr. Seeböhm, who considers the larger and darker bird to be the true *semitorques* of Schlegel; and the smaller, as given below, *plumipes* of Hume. When the late Mr. Swinhoe named a specimen sent him from Hakodate *semitorques* ('Ibis,' 1875, p. 448), he remarked that it seemed small.

In the British Museum are two specimens of *semitorques* from Nagasaki, and an example sent by Mr. Ringer from the same locality to the Norwich Museum was there given the same name. In the Hakodate Museum are specimens from Nagasaki and Yokohama, and there are examples in the National Museum. The dimensions given in the British Museum Catalogue are 253×185. Our measurements of the wing average 189 mm.; those of the 'Fauna Japonica' have so wide margins, namely, length 216 to 243, wing 162 to 189, that they possibly include both this and the following species or sub-species.

305. *SCOPS SEMITORQUES*, sub. sp. *PLUMIPES*, Hume. (?)

Mr. Sharp, in the British Museum Catalogue, gives Mr. Hume's Himalayan bird only sub-specific rank, stating the dimensions as 217×170 . There are specimens attributed to this species in the Hakodate, Sapporo and Tokio Museums from Yezo and the Main Island, while the larger bird—the true *semitorques*—has not appeared among Yezo examples. The wing measurements give an average of 167 mm.

The actual identity of this small form with *plumipes* will of course remain an open question until more specimens have been compared, but we have no hesitation in considering the large and small Japanese birds as sufficiently distinct to be of different species.

306. *AQUILA CHRYSÆTUS*, L. (?)

[3] Golden Eagle. Jap. 'Inu-washi.'

This is included in the 'Fauna Japonica' as *A. fulva* on the authority of a Japanese drawing. Two fine live examples in the Zoological Garden of the National Museum at Uyenno, and one obtained in the Yokohama game market, are attributed to this species.

307. *HALIAETUS ALBICILLUS*, L.

[6] White-tailed Eagle. Jap. 'Ô-jiro-washi.'

This is the common fishing Eagle of Japan. In Yezo it is numerous on those parts of the coast most frequented by salmon. It also breeds there. The Ainos keep it in confinement in wooden cages, in the same way as they do young bears.

A live specimen from Sakhalin was presented to the Zoological Society of London. Mr. Ringer has collected this Eagle as far south as Nagasaki.

Specimens in the Hakodate, Sapporo College, Sapporo, and Tokio Museums, where are examples in the dark immature, as well as in the adult state.

308. *HALIAETUS PELAGICUS*, Pall.

[7] Northern Sea Eagle. Jap. 'Ô-washi.'

The existence of this fine Eagle in Japan,—the authority of the 'Fauna Japonica' having been doubted by some ornithologists,—is confirmed by the Educational Museum having received a specimen from Koshiu, and the Sapporo Museum from Urakawa on the S. E. coast of Yezo. The figure in the 'Fauna Japonica' omits the white shoulder-patch.

309. *PANDION HALIAETUS*, L.

[14] Osprey. Jap. 'Misago.'

The Osprey builds near Yokohama on Saru-shima, where it remains the year round. Specimens collected by Mr. F. Ringer at Nagasaki agree with one in the Hakodate Museum collected in Yezo.

The late Mr. Swinhoe obtained this species in various localities in China, including Hainan, Formosa, and Chefoo, but remarks in his *Birds of Chefoo* ('Ibis,' 1874, p. 427), that according to Schlegel the smaller bird of the Southern hemisphere is the prevalent species in Japan. We have examined specimens from Nagasaki to Kamchatka, and find them to average—males 515×496 , females 560×473 , quite large enough for *haliaetus*. The 'Fauna Japonica' gives no figure, but calls it *P. haliaetus orientalis*.

310. *MILVUS MELANOTIS*, T. & S.

[23] Black-eared Kite. Jap. 'Tombi.'

This common bird in the East is found in numbers throughout Japan. It is very useful as a scavenger. The nest is often placed in a *Cryptomeria*, and is composed of a large platform of sticks, with bits of rag, paper, etc., for lining. Nidification in the neighbourhood of Tokio commences early in March, the young, however, not leaving the nest before June. Lays two large eggs of a dull white, with liver-coloured blotches. Very numerous at Etuop Island, one of the Kurils, during the fishing season.

Mr. Tanaka of the National Museum considers there are two sizes of this Kite. The smaller one most abundant in the city of Tokio, and the larger frequenting the sea shore. Foreign ornithologists distinguish three races according to colour and size, namely, *gorinda*, *melanotis* and *affinis*. Both light and dark are figured in the 'Fauna Japonica.'

Specimens in the Hakodate, Sapporo College, Sapporo and Tokio Museums. (Blakiston, 'Ibis,' 1862, p. 314: Whitely, 'Ibis,' 1867, p. 194: Swinhoe, 'Ibis,' 1874, p. 150.)

Mr. A. Owston believes he has seen a Swallow-tailed Kite.

311. *SPIZAETUS NIPALENSIS*, Hodgs.—*S. orientalis*, T. & S. 'Fau. Jap.'

[10] Eagle Buzzard. Jap. 'Kuma-taka.'

This fine bird breeds on Ô-yama, where it remains the year round it can easily be attracted within shot by imitation of a monkey's cry.

Specimens obtained in Yezo, where it has been killed in winter, in the Hakodate and Sapporo Museums. Also in the Tokio Museums. Mr. Seebohm remarks in a recent letter, "The question is now settled. A bird in the plumage of your skin was sent alive from Japan to the Zoological gardens, and has moulted into the adult plumage of the Indian bird."

332. *ARCHIREUTEO LAGOPUS*, Gm. (?).

[8] Rough-legged Buzzard. Jap. 'Kenshi-nosuri.'

Two specimens obtained at Hakodate, in the Museum there, are referred to this species. They measure 580×450 , to 460, one being a female, and the sex of the other doubtful.

313. *BUTEO JAPONICUS*, T. & S.

[94] Japan Buzzard. Jap. 'Aka-nosuri.'

There is little doubt as to this bird ranking as a species, though it was considered by some ornithologists as late as the publication of the Brit. Mus. Catalogue in 1874, as *B. plumipes*, Hodgs. Mr. Swinhoe obtained the true *japonicus* at Chefoo ('Ibis,' 1873, p. 364), and it now stands in his 'Rev. Cat.' as No. 94. Mr. J. H. Gurney is of opinion that the pale form figured in the 'Fauna Japonica' as immature is merely a less rufous phase of plumage. A specimen was sent to Mr. Seebohm early in 1878.

There is a very light coloured example in the Museum at Sapporo, which a native falconer distinguishes as 'Shiro-nosuri,' from the ordinary reddish form known as 'Aka-nosuri.' We have examples in three distinct states of plumage and can match exactly the two figures in the 'Fauna Japonica.' A female collected by Mr. Ringer at Nagasaki compares with our light coloured examples, and one of his specimens has been identified at the Norwich Museum. Mr. Snow collected this species at the Kuril Islands.

Specimens in the Hakodate, Sapporo, and Tokio Museums. (Blakiston and Pryer, 'Ibis,' 1878, p. 248: Seebohm, 'Ibis,' 1879, p. 41.)

314. *BUTEO HEMILASTUS*, T. & S.

Buzzard. Jap. 'Ô-nosuri.'

This large species rests on the authority of the 'Fauna Japonica,' where it is figured and described with semi-feathered tarsi. The text

gives the measurements as 620+480 mm., mentions that the scales on the tarsi are different from *lagopus*, and that it had been referred to *A. strophiatius*, Hodgs. Mr. Seebohm says it is a good species, and quite distinct from *A. aquilinus*, Hodgs. ('Ibis,' 1879, p. 42). The British Museum Catalogue notes that *B. hemilanius* may be considered a gigantic edition of *B. plumipes*, under which species Mr. Sharpe placed *B. japonicus*.

315. *BUTASTUR INDICUS*, Gmel.

[13] Javan Buzzard. Jap. 'Sashiba.'

Very common in Yamato and Shikoku, where it is almost the only Hawk to be seen at certain seasons. As yet not found north of Yokohama. Collected by Mr. Ringer at Nagasaki.

Specimens in the Hakodate and Tokio Museums. (Seebohm, 'Ibis,' 1879, p. 42.)

It was given in the 'Fauna Japonica' as *Poliornis poliogenys*, which now drops into a synonym only, as well as *B. pyrrhogens*, T. & S.

316. *PERNIS APIVORUS*, L. (?)

[22] Honey-Buzzard. Jap. Hachi-kuma.'

When the 'Fauna Japonica' was published this was considered to be identical with the Honey Buzzard of Europe, which is doubtful. Regarding the distinction between *apivorus* and *ptilorhynchus* of India, see remarks by Mr. J. H. Gurney, 'Ibis,' 1880, pp. 195, 196. According to Professor Newton's 'Yarrell,' there is a Japan example in the Leyden Museum.

317. *ASTUR PALUMRARIUS*, L.

[25] Goshawk. Jap. 'Ô-taka.'

This is the bird most used by the Japanese for hawking, a sport which was much practised in the feudal times, but is little kept up now.

Obtained at Nikko, Tokio, Yokohama, and in Yezo. Specimens in the Hakodate, Sapporo, and Tokio Museums. (Seebohm, 'Ibis,' 1879, p. 42.)

The change of plumage in passing from the young to the adult state was observed in an example kept alive for some years in the garden of the Kaitakushi office at Shiba, Tokio.

318. *ACCIPITER NISUS*, L.

[27] Sparrow-hawk.

This is a common bird both on Kiushiu, the Main Island and Yezo. It is also used for hawking. The Japanese call the male 'Konori' and the female 'Haitaka.'

Specimens in the Hakodate, Sapporo and Tokio Museums. (Blakiston, 'Ibis,' 1862, p. 314: Whitely, 'Ibis,' 1867, p. 194.)

- Authentic specimens from Japan are in the collections of Lord Tweeddale and Messrs. Salvin and Godman. (Seebohm, 'Ibis,' 1879, p. 42.)

319. ACCIPITER GULARIS, T. & S.

[29] Hawk. Jap. 'Tsume.'

Figured in the 'Fauna Japonica.' Obtained in Yezo by Commodore Perry's Expedition. (Swinhoe, 'Ibis,' 1863, p. 443.) Other specimens since obtained. (Seebohm, 'Ibis,' 1879, p. 42.) It is considered by some as only a large form of *A. virgatus*, Temm. The 'Fauna Japonica' measurements are:—Male 270×169, female 324×198 for *gularis*. The British Museum Catalogue gives for *virgatus*, male 280×169, female 330×188. A specimen sent to Mr. Seebohm, which he pronounced to be a young male *gularis*, measured 299×188. In the National Museum at Tokio are several examples measuring:—Adult male wing 170, young male 160. Females 195. All have four bars shewing on the tail beyond the coverts.

Specimens in the Hakodate and Tokio Museums, and examples obtained from Tsuruga, Nikko and Nagasaki.

320. CERCHNEIS TINNUNCULUS JAPONICUS, T. & S.

[19] Japan Kestrel. Jap. 'Maguso-daka.'

Deferring to opinions of leading ornithologists, this bird is only given the rank of a sub-species of the European Kestrel. See Gurney on Kestrels, 'Ibis,' 1881, p. 455. It seems common enough in the south, including Nagasaki, but examples have not yet been obtained in Yezo.

Specimens in the Hakodate, Sapporo College, and Tokio Museums. (Seebohm, 'Ibis,' 1879, p. 42.)

Eggs 5, reddish-white, patched with red-brown; often builds in a hole in a cliff or bluff.

321. HYPOTRIORCHIS SUBBUTEO, L.

[17] Hobby. Jap. 'Chigo-hayabusa.'

Tolerably abundant in Yezo. Specimens in the Hakodate Museum. (Swinhoe, 'Ibis,' 1875, p. 448: Seebohm, 'Ibis,' 1879, p. 42.)

322. *HYPOTRIORCHIS AESALON*, L. = *F. regulus*. B. M. Cat.

[18] Merlin. Jap. 'Kocho-genbo.'

Very common on the Main Island, and probably the most numerous hawk in Yezo. Full plumaged males are seldom obtained.

Specimens in the Hakodate and Tokio Museums. (Swinhoe, 'Ibis,' 1877, p. 144: Seebohm, 'Ibis,' 1879, p. 45.)

N.B.—*Erythropus amurensis* was wrongly admitted in the catalogue of the Birds of Japan published in the 'Ibis,' 1878, p. 249, and 1879, p. 309, which notice has unfortunately been referred to by Mr. J. H. Gurney, 'Ibis,' 1882, p. 148. Mr. H. Seebohm mentioned in a letter under date 25th September, 1878, that our specimen sent him (No. 1520) was only a full plumaged *subuteo*, differing from others previously identified in having unspotted chestnut thighs and more slate-color on the back.

323. *FALCO PEREGRINUS*, Tunst. = *F. communis*, B. M. Cat.

[15] Peregrine Falcon. Jap. 'Hayabusa.'

This widely distributed bird, although resident in Japan, is believed not to be used by the natives for hawking. Has been taken near Yokohama.

Specimens collected in Yezo are in the Hakodate Museum, and Mr. Whitely's examples from Hakodate in the British Museum. (Blakiston, 'Ibis,' 1862, p. 314: Whitely, 'Ibis,' 1867, p. 194: Seebohm, 'Ibis,' 1869, p. 43.) Mr. Snow mentions the Peregrine as very common on the Kurils in summer.

324. *CIRCUS CYANEUS*, L.

[35] Hen-Harrier. Jap. 'Chochi.'

Common in the winter at Susaki, Tokio; in summer in Yezo.

Specimens in the Hakodate, Sapporo College and Tokio Museums. (Swinhoe, 'Ibis,' 1875, p. 448.) Mr. Snow collected this at the Kurils.

325. *CIRCUS SPILONOTUS*, Kaup.

[34] Harrier.

Specimen obtained in Yezo in the Hakodate Museum. One produced at Awomori was identified by Mr. R. Swinhoe. ('Ibis,' 1877,

p. 144.) For figure and measurements, see 'Ibis,' 1863, Pl. V. and p. 214. Also in the Tokio Museums.

326. *CIRCUS CERUGINOSUS*, L.

[33] Marsh Harrier.

A female example collected at Hakodate in 1861 was identified by Mr. J. H. Gurney. It measured 600×430 millimetres. Eye, chocolate brown. Feet and cere, light yellow. (Blakiston, 'Ibis,' 1863, p. 98.) In Professor Newton's edition of 'Yarrell' a specimen is mentioned from Japan in the Leyden Museum. There is one in the Tokio University, two in the Education Museum, and one of the authors has examples shot in the neighbourhood of Yokohama and Tokio, one of which in the total dark chocolate plumage attributed to the birds of the first year is a female measuring 440 in the wing; the others in the plumage of the second year measure 425 and 450 in the wing. The British Museum Catalogue gives the wing measurements as 407 and 432, and Newton's 'Yarrell' as low as 370.

Note.—Mr. Ringer having lately forwarded to us the remainder of his collection which we had not previously examined, the following species require the additional locality of Nagasaki noted against them:—

Nos.	13	16½	29	30	31	32
	36	37	38	40	41	43
	46	49	56	57	58	65
	73	99	100	105	115	121
	121½	128	143	144	146	151
	161	170	173	186	190	192
	199	201	203	214	219	232
*	233	245	248	170	272	301
	285	292	293	298	300	

The reference under No. 128 of this list to a bird in the plumage of an immature Night Heron should apply to a specimen of *Butorides macrorhynchus* (No. 138) in the Education Museum, which is in winter plumage, and agrees with specimens collected by Mr. Ringer at Nagasaki; the Hakodate example is in summer dress.

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NOTES ON THE KORO-POK-GURU OR PIT-DWELLERS
OF YEZO AND THE KURILE ISLANDS.

— — —
BY J. MILNE.
— —

[*Read January 12th, 1882.*]

In a paper on the Stone Age in Japan read before the British Association in 1879, and now published in the *Journal of the Anthropological Society* (May, 1881), I endeavoured to show that the kitchen-middens and other spoor of the early inhabitants of Japan were in all probability the traces of Ainos, who at one time, as is indicated by written history, populated a large portion of this country. In a subsequent paper entitled "Notes on Stone Implements from Otaru and Hakodate, with a few General Remarks on the Prehistoric Remains of Japan" (see *Transactions of the Asiatic Society of Japan*, Vol. VIII., Part I.), I brought forward additional evidence to show that the Ainos once covered Japan, and that they had left behind them as indications of their presence the various kitchen-middens which have been described by Prof. Morse, H. von Siebold, myself and others. In these papers I adduced evidence to show that farther to the north, in Yezo, the remains of a race of pit-dwellers were to be seen, and made the suggestion that, as the Japanese advanced from the south and drove the Ainos step by step towards the north, so the Ainos encroached upon the territory of the pit-dwellers, who probably disappeared in the direction of Kamschatka. In fact, in certain parts of Japan, as for instance in South Yezo, we have distinct evidence of three successive populations,—the older or pit-dwellers, the middle or Aino, and the newer or Japanese. In other parts we only find the remains of the Aino and the modern Japanese, and in others again we have only one of these races.*

In these respects the successive phases of the human tide which has swept across Japan finds its analogy in other countries. The resulting phenomena which are exhibited to us by this struggle for existence are not unlike the phenomena which are presented to a geologist when studying the rocks. One formation has succeeded another. In certain localities the remains of an old formation have been left clear and distinct; in others, only outliers and small patches of the earlier deposits remain for investigation. Sometimes even the outliers have disappeared, and all that is left are fragments of the older rocks, which have been incorporated in the formations which have succeeded. In cases like the latter, where the processes of degradation have entirely obliterated a formation, its existence is only to be proved by inference. So it is with the pit-dwellers; they themselves have disappeared and their former existence is only to be proved by the relics which they have left behind them. In the Kurile Islands we have abundant evidence of the former existence of these people. In Northern Yezo the evidence, although plentiful, is, so far as I have seen, hardly so abundant as it is farther north. As we come still farther south, the evidence becomes scantier, and when we reach Nipon, so far as I am aware, it remains to be discovered.

Attention was first called to the pit-dwellers of Japan by Mr. T. Blakiston in an account of a journey round Yezo, given by him to the Royal Geographical Society of Great Britain (July 27th, 1872).

It was in consequence of a conversation with Mr. Blakiston that, in 1878, when I first visited Nemuro in Northern Yezo, my attention was directed to a collection of pits in Bentenjima, a small island forming one side of the harbour at that place. In consequence of the wearing away of the sides of these pits, their form is usually very irregular, varying from plans which are rectangular and square to those which are elliptical or circular. At the time of my visit these were thickly covered with a tall rank vegetation which offered great difficulties to exploration. In consequence of this and the shortness of my stay in Nemuro, I was only enabled to make a superficial examination. Whilst looking at the various scarps round the edge of the island, my

attention was attracted to traces of a small kitchen-midden, exactly opposite to the town of Nemuro, at the back of a small shed which has been built for the purpose of storing coal. By digging into this, I found many broken shells, a few bones, some fragments of pottery, 23 small arrow heads and a complete vase. The shells in general appearance were similar to those found in the neighbouring sea. The fragments of pottery were identical in their general character, but simpler in design, with those found in the kitchen-middens discovered farther south, which I ascribe to the Ainos.

The vase, with the exception of its being more rounded, is, in respect to its size, form, and simplicity of design, not unlike the vase of which I have given a photograph and description in the Transactions of this Society (Vol. VIII., p. 72, Photograph V. 2) The arrow heads vary in their lengths and breadths from *about* one and five eighths inch by one-half inch, to about three-quarters of an inch by half an inch.

Here, as in previous descriptions of flint implements, I have used the word *about* intentionally. I have done this; 1st, because it is difficult to give measurements of roughly chipped instruments, especially when the same are curved, without appending descriptions of the directions of the measurements; 2ndly, *absolute* measurements of flint implements do not appear to be of great importance; and 3rdly, the ultimate dimension which a flint implement assumes when its manufacture is complete, depends to a great extent upon the size of the primary flake and is therefore to some extent a matter of accident. The smaller of these arrow-heads are triangular in shape, whilst the larger are of a lancet form; the two forms, however, merge into each other. One of these arrow-tips is made of obsidian, and the remainder are made either of a reddish jasper or dark coloured siliceous rock. I also found arrow-heads and chips of obsidian on the mainland in and about Nemuro, and since that time many other evidences of a stone age have from time to time been picked up by the residents of that place.

In a north-easterly direction from Nemuro, also on the coast groups of pits have been found. One noticeable place where pits

occur in large numbers is at Kusuri. The pits at this place were, during the past year, explored by Mr. P. Mayet, but so far as I am aware without anything of note being discovered.

The most southern locality with which I am acquainted at which pits have been discovered is Sapporo. These also have been examined by digging in and around them, but like those at Kusuri, they do not appear to have yielded any trace of their former inhabitants. It may be remarked that these pits occur near to the banks of a small stream, at a considerable distance from the sea-board. From what I saw of them, when on a visit to Sapporo during the past summer, they appeared to be much more degraded and in consequence more circular in form than those which I had previously seen farther north. The place where I have seen the greatest number of pits, which pits I may remark are, above all others, in the best preservation, is in the Island of Iterup. Here at Bettobu, a small fishing station on the north-west side of Iterup, pits of various shapes and sizes are very numerous, and I do not think that I should be over-estimating their number in saying that along a length of sea-board of less than two miles there were at least 1,000 pit-dwellings. Average dimensions of one of the rectangular pits would be 20 by 15 feet, with a depth of three or four feet. Many of these pits are situated on a patch of level ground above a cliff like bluff overlooking the sea. Some of these had a depth of at least six feet. This extra depth may possibly have been due to the extra shelter which was required by those who were living at a high level as compared with those who dwelt upon the lower ground. The pits on the lower level are chiefly situated along the sides of what appears to have been an old river course. Some of them are near to the banks of a small stream. At one point where the banks of this stream had been cut back towards a group of these pits, I found fragments of pottery like that from Nemuro, chips of obsidian, and a tolerably well-formed flint arrow-head almost one inch in length.

Farther south, on the same coast, at a fishing station called Rubets, similar pits were observed. On the top of a bluff overlooking the banks of a rivulet there was an isolated conically-formed pit perhaps 15 or 20 feet in depth.

This, then, completes the few facts which I have been able to collect about the pits, and the question now arises as to who were their originators. The answer to this may, I think, be obtained by travelling farther north, until we come amongst the present inhabitants of the Kuriles. These are few and migratory. In 1878, when I visited the Northern Kuriles, I saw on the Island of Shumshu one small group of these people, who, including men, women and children only numbered 22. The men were short in stature, had roundish heads and short thick beards. None of those whom I saw had the long beard which characterizes many of the Ainos in Southern Yezo, nor were their features so well defined. They called themselves Kurilsky Aino, spoke a language of their own and also Russian. Their dress, although made of skins, was European in form. The upper garment, which is shaped like a shirt, is made of bird skins (puffins), with the feathers inside. On the back it is ornamented with the plumes of the yellow puffin and its edge is trimmed with fur seal. The men wear the garment tied in at the waist, with a belt of sea-lion hide. For lower garments they seem partly to have depended on calling vessels, — some of the men boasting of a pair of European trousers, and one or two had also a shirt. Moccasins made of sea-lion skin cover the feet and legs up to the knee. From what they said, it would appear that they were in the habit of crossing in their boats, which are built of wood, to Kamschatka. Their food consisted chiefly of a few berries, the eggs and flesh of sea birds, seals and other meat. Sea-otter is the favourite dish. They said that two years previously the remainder of their tribe had migrated to the south, but to which island they had gone they could not tell. This branch of the tribe was subsequently discovered by Mr. J. Snow, a gentleman who has had a large experience on these islands and to whom I am indebted for much information. During the winter of 1879 and 1880 they lived on Matua. They were last heard of in Rashua and Ushishir, but where they may be during the coming summer it would be impossible to say, as they often migrate, carrying with them all their property. Mr. Snow tells me that the oldest man amongst these people says he came from Saghalin. Altogether there are now about 50 or 60 people, 13 of

whom are men and 18 women. If these, together with the people I saw on Shumshu, are the whole of the aboriginal inhabitants of the Kurile Islands, they may be reckoned at under 100 souls. Farther to the south, in Iteup and Kunashiri, there are a few Japanese and Aino families who migrated there for the purpose of salmon fishing. During the last summer a station was established on Urup. The greater portion of this latter population only remain in the Kuriles during the fishing season.

Now the chief point in connection with these people to which I wish to draw attention, is that they construct houses by making shallow excavations in the ground, which are then roofed over with turf, and that these excavations have a striking resemblance to the pits which we find farther south. This custom of making a dwelling place out of an excavation in the ground belongs, I believe, to certain of the inhabitants of Kamtschatka and Saghalin. Mr. Ernest Satow has very kindly given me the following translation from the "Kita Yezo Dzu-setsu." Vol. 2, f. 8, respecting the pit-dwellers of Saghalin, written about the year 1800.

"For a distance of 50 or 60 *ri* in the south of the island, the construction of the dwellings is in no way different from that which is found in the island of Yezo. Further to the north cases of resemblance to the dwellings of the distinct tribe, called Smel-enkur, are found, but not more than one or two out of ten.

"Some of the barbarians of the island, when winter comes on, take to living in pits (lit., hole dwelling). But this depends on the temperature of the locality, and it must not be supposed that all of them do so; it is simply that those who live in pits are driven to do so by the impossibility of otherwise resisting the cold. About the 9th or 10th moon, when the snow has begun to lie, they construct these dwellings, in which they remain until the 2nd or 3rd moon of the following year, when they quit them before the snow is yet melted, and reoccupy their ordinary dwellings. For if they do not, they become liable to disease.

"In constructing a pit-dwelling they begin by selecting a spot at the base of a hill, and excavate the earth to a depth of three or four feet. Inside this they plant posts, as shown in the accompanying woodcut, and roof the building with the bark of a

face, over which they lay the leaves and branches of trees and plants. A sort of projecting roof is constructed over the entrance, where a flight of steps gives access to the interior. By its side they build a fire-place, in the centre of which a hole is left, communicating with a passage dug to the outside of the house under the projecting roof, in order to let the smoke out of the house, as they dislike its being kept indoors.

"Inside the pit, but on the outside of the holes, they construct benches on three sides, which are covered with matting, and serve both as seats and for sleeping on. The centre of the pit is left as a mud floor, without any matting. On entering the pit, they do not remove their foot gear (called *kori* in their language), but stepping down on the mud floor, sit down on the matting outside the posts to carry on conversation.

"During the depth of winter, while the snow lies thick on the ground and the cold is very severe, they light a fire in the middle of the mud floor, and seat themselves round it, but usually the pit is so warm inside that it is unnecessary to make a fire, and they merely have an earthenware vessel in which they keep a little fire to light their pipes at.

"Outside the hut, under the projecting roof, they have shelves on which they keep their domestic utensils and food, but all their more valuable property and stores are put away in their store-houses."

In Vol. IV., f. 70., speaking of the Smelenkur, the author says:—

"This race of savages also sometimes lives in pit-dwellings, where the temperature requires it. Those who live in pits build such huts in exactly the same style as the houses occupied in summer, but there is only one door, and no other means of entrance and exit. A window is cut in the roof to admit light. The bench runs round three sides of the interior, but instead of being built up with stone, is constructed of boards. A hearth is made in the centre of the hut, besides which there is no fire-place, and by the side there are shelves on which their various utensils are kept.

"The author only saw the outside of these pit-dwellings, and is ignorant of what the interior may be like. He has therefore only drawn the outside, and omitted what he did not see; but they in no way differ from the pit-dwellings in the southern part of the island."

When we take the facts of the modern Kurilsky dwelling in pits and that in the neighbouring countries of Kamschatka on the one hand, and Saghalin on the other, similar customs are still extant, in conjunction with the observation that, as we travel from the south towards the north, the pits become more numerous and are in better preservation, it would seem to be almost conclusive that the modern representatives of the ancient pit-dwellers are to be found amongst the Kurilsky or their neighbours in Kamschatka and Saghalin.

This is a view which I advanced in previous writings on this subject, and my only excuse for reiterating the same is that the observations made in Iterup seem to be an exceedingly important link in the chain of evidence necessary to the complete establishment of my views.

The only evidence with which I am acquainted which is opposed to the views just expressed, is a statement of the Ishikari Ainos communicated to me by Mr. J. Batchelor, who say that in former times their ancestors dwelt in round huts, and the pits which we see at the present day are the remains of these. If the Ainos had a written history, this statement would certainly carry weight, but it appears to me to be quite possible that this statement may be the result of speculation, there being a necessity of giving an explanation for the origin of the pits after their attention had been attracted to the same. From subsequent enquiries amongst the Ainos, which enquiries were made with the especial purpose of discovering who the pit-dwellers were, Mr. Batchelor says that the pit-dwellers are called by the Ainos the Koro-pok-guru, which is, literally, *people-having-depressions*; or, to translate freely, people who live in holes. The Ainos say that the Koro-pok-guru lived in cone-like huts, built over holes dug in the earth. Inside these huts they had as many as five or six fire-places, in the midst of which they slept. They

knew the art of pottery. They were short in stature, and the *Ainos* say that they exterminated them.

The vast number of pits which are met with in Iterup may possibly indicate that at one time this island supported a large population. It is, however, also possible that the Koro-pok-guru, like their neighbours, the Ainos, may perhaps have had the custom of destroying a building after a death had occurred in the same, and in this way the ground occupied by a small tribe might rapidly assume the character of a district which had been thickly inhabited.

The fact that a race of people should have gradually migrated towards the more inhospitable regions of the north, or that the members of a race who dwell in the south should have more rapidly become extinct than those of the same race who dwell in the north, finds a parallel in the Esquimaux, who lived in corresponding latitudes on the western shores of the North Atlantic.

In 1874, while in the northern part of Newfoundland, I visited the house of an Esquimaux who was probably the most southern representative of his race. This Esquimaux (who may yet be dwelling in the latitude of Paris) is the remnant of a race which 800 years ago were much more numerous on the Atlantic seaboard than they are at present, and according to David Cranz, in his "*Historie von Grönland*," they only made their way to Greenland in the middle of the 14th century.

How many years it is since the Koro-pok-guru dwelt in Iterup we are at present unable to say. Japanese with whom I spoke, who had lived in Iterup for 20 or 25 years, had no knowledge of them.

Many persons in Yezo with whom I have spoken respecting the origin of the pits, said that they were dwelling places of Koshito or Kobito, which they translate as dwarfs or small people. On enquiry from others, however, I was assured that Koshito was a corruption from Koshto, which was derived from the Aino name for these people. The meaning of the word Koshto is a question I will leave to the philologist. Another question of interest which arises, is as to who were the makers of the flint implements and pottery which I found in the neighbourhood of

the pits ? When I first found flint implements and pottery near to the pits on Bentenjima, I was inclined to regard them as being of Aino origin, it being an historical fact that the Ainos in the neighbourhood of Nemuro used flint implements and manufactured pottery until late in the last century. I may also add, on the authority of Mr. Batchelor, that the Ishikari Ainos state very definitely that some four centuries ago their ancestors used flint arrow-heads. Since that time they have changed from flint to bamboo, because the latter is much easier to work and is better adapted to carry poison. These southern Ainos, however, are said never to have known the art of pottery, although the people they exterminated, the Koro-pok-guru, were familiar with the same.

Taking these facts in conjunction with that of fragments of pottery and flint implements being found near to the pits in Iterup, it would seem to be equally possible for these particular objects to be the spoor of the Koro-pok-guru as of the Aino.

Seeing that the two peoples lived so close together, it is not unlikely that they practiced similar arts, although they may have been two distinct races.

Notwithstanding the fact that, in Japanese literature, we have many reference to "tsuchi-gumo," which is, literally, "earth spiders," or "dwellers under ground," residing far south in the islands of Japan, it seems likely that these were the Ainos who dwelt in caves or rude huts partly constructed of earth. Had they dwelt in pits, such as we find in Yezo, it seems probable that the remains of such might yet be found in Nippon, and also that the Ainos of the present day would have retained amongst them some indication of their former method of constructing their dwelling places. Until evidence of this description is brought forward, I think we must regard the Koro-pok-guru as the ancestral representatives of some of the more northern natives, whilst the authors of the shell-heaps of Nippon were the Ainos.

In previous papers relating to the archæology of Japan, I have already brought forward evidence to show that the originators of the shell-heaps of Japan and Yezo are now represented by the Ainos. Prof. Morse, who has done so much in tracing out

the archæological history of Japan, inclines to the belief that the shell-heaps are of pre-Aino origin. In these heaps Prof. Morse found a number of human bones; and amongst these, fragments of platycnemic tibia. Rather than the peculiarities of these bones being an indication of great antiquity, as Prof. Morse apparently regards them, they appear to indicate a want of antiquity, and to show a connection with the Ainos, who seem to be characterised by the flatness of their tibia.

This statement, which I have previously made, was based upon an article in the *Russische Revue* 10 Heft, III. Jahrgang, Materialien zur Anthropologie Ostasiens; Anutschin—first pointed out to me by Mr. Henry von Siebold. In this article, amongst a quantity of valuable material relating to the Ainos, we read the following: "With reference to the anatomy (of the Aino) it is remarkable that the humerus as well as the tibia have a very striking form; they are marked by an extraordinary flattening (ausserordentliche Abplattung) such as, up to the present, has never been noticed of these bones in any people at present in existence. On the other hand, this peculiarity of form has been observed in the bones of extinct people found in caves."

Who the Ainos are it is difficult to say. Like the Ostiaks of the Yenesei, they remain amongst the nations of doubtful position. Oscar Peschel, in his "Races of Man," thinks it not impossible that they may be related to the Aeta, an aboriginal population of the Philippines. If this should be confirmed, they are then probably connected with the Papuans.

The luxuriant growth of beard and hairiness of the Papuan; the decoration of utensils and implements with carvings; the use of the bow and arrow, all of which are wanting amongst the Asiatic Malays; the use of earthen vessels and the forms of the same; the traces of cannibalism detected by Prof. Morse in the shell-heaps, are characteristics common to the Aino and the Papuan.

Quite recently, I may add, Dr. L. Döderlein, in his paper on Oshima (see Mitt. der deutschen Gesell. für Natur und Völkerkunde Ostasiens, Parts 23 and 24) appears to have discovered another link in the broken chain in the aborigines of the island

he describes. As compared with the Japanese, these people have pointed chins, thin lips, large eyes and are *very hairy*. The women, like the Aino women, tattoo the backs of their hands, commencing the operation when young. In these and other respects, these people seem to be totally different from the Japanese, but to resemble the Aino.

In fact, in Japan itself, especially in Satsuma, there appears to be a round-faced, large-eyed, somewhat hairy type of individual who may possibly be related to the aboriginal stock, which in former times peopled Japan. Certainly this particular type is distinct from the type which finds an exaggerated representation in popular pictures and in the painted faces of the actors in the theatres, where we have a long, oval face, eyes which are exceedingly oblique, and a nose which is slightly aquiline. With regard to the relative hairiness and bodily differences of these two types, one of which for convenience we may call the aboriginal and the other the aristocratic type, I will leave it to the physiologist to decide.

Assuming that a connection of this description should be established (and that search for a connection in that direction should be made appears to be not without reason), in early times we may imagine a Papuan race extending from New Guinea through the Philippines to Japan, making pits and practising cannibalism, as is testified to us by the shell-heaps even as far south as Satsuma. In the north this nation came in contact with a race of Northern Asiatics, now known to us as the Koro-pok-guru. During subsequent periods this line was gradually invaded: in Japan by a Mongoloid nation probably coming from the direction of Korea;¹ in the Philippines and Formosa by the ancestors of the Malays. Over the greater portion of the invaded territory the original inhabitants succumbed, and all

¹In a paper read before the Anthropological Society already referred to, which was written in 1878, I suggested the possibility of a portion of the Japanese being of Polynesian origin. In consequence of conversations with Mr. Ernest Satow and others who have made extensive studies of the Japanese, I am inclined to think that the suggestion that the greater portion of the Japanese came from Korea is the more probable of the two.

that remains,—like the Aino, the Aeta and the aborigines of Formosa and Oshima, are fragments of what was once a more or less continuous line. Whilst this invasion was going on, the Aino of Japan and Yezo made his way into the territory of the Koropok-guru, who are now represented by some of the inhabitants of Saghalin, the Kuriles, and perhaps also of south Kamchatka.

ON TWO JAPANESE METEORITES.

BY EDWARD DIVERS, M. D.

[*Read February 9, 1882.*]

These meteorites are the property of a gentleman, Mr. Nao-taro Nabeshima, formerly Daimyo of Ogi, or Koshiro, in the province of Hizen. They are heirlooms in his family, and used to be in the care of the priests of one of the family temples in Ogi, called Fukuchi-in Gomado. After the revolution the temple was closed, and the meteorites were restored to the keeping of their present owner.

In the family archives there is a record of these stones having been entrusted, some years after their fall, to a priest named Jishobo, which is dated the 7th day of the 11th month of the 1st year of Yenkiō (December 10th, 1744). Jishobo's receipt for them is also preserved. They must therefore have fallen about 150 years ago.

They used formerly to be among the offerings annually made in the temple in Ogi to Shokujo (Tanabata tsu me) on her festival,¹ the 7th day of the 7th month. There is mention of them hav-

¹ This festival celebrates the meeting of Tanabata tsu me, popularly styled Tanabata Sama, and her consort, who, in Chinese astronomy, are represented by the constellations Kengiu and Shokujo (*Aquila* and *Lyra*). They are separated by the Ama-no-gawa, or river of Heaven (the Milky Way), a vast river in the sky, the overflowings of which are said to form the source of the Yangtse river in China. Across the river of Heaven there is neither bridge nor ferry; but once a year, on the night of the 7th day of the 7th month, Kasasagi, an immense jay, comes and spreads its wings across; and over these as a bridge, Shokujo and Kengiu meet. Kengiu, the Neatherd, presides over arms (the constellation being also called *Kato*, the river-drum), and Shokujo, the weaver, over weaving and other feminine arts.

ing fallen on this day in the year, but they were connected with her worship by the belief that they had fallen from the shores of the Silver River, Heavenly River or Milky Way, after they had been used by her as weights with which to steady her loom.

For the above particulars I am indebted to my friend and former pupil, Mr. Nakano, now one of the instructors in Kobu Dai Gakko (Imperial College of Engineering, Tokyo).

The meteorites are somewhat similar in appearance, being angular masses, evidently fragments, irregular quadratic pyramids in shape. The apex of the pyramid in the large stone is obliquely truncated, as is also one of the basal angles of the smaller one. In the smaller one, the region of the rounded-off apex shows a number of small pits or depressions. Faintly marked thin ridges and streaks are to be seen on both stones, radiating with some regularity from about the centre of the base over the basal edges towards the apex. The edges and faces are all rounded off, and have a very thin, nearly black, coating, such as is generally found on meteorites. This coating in the larger stone is entire, except at one corner, where it is, however, only slightly broken away. The smaller one has its surface more damaged, and has therefore been used for the chemical analysis. The interior of the stone is light grey in colour, earthy, porous, somewhat soft and interspersed with particles of metallic iron and a few of iron sulphide. No other minerals have been clearly made out.

The black coating, which is hard and somewhat shining, is readily attacked by hydrochloric acid, very slightly effervescing, with a weak smell of hydrogen sulphide, and seems to be formed of iron partly oxidized and sulphurized. It is just such as might be caused by the friction of cosmic dust, probably of like composition to the meteorites. This friction, which may have been going on for a long period during the flight of the stones through space, would also have produced that rounding off of their edges and faces which has already been mentioned and which is so marked.

The larger meteorite weighs 5.6 kilogrammes and the smaller at first weighed about 4.6 kilogrammes. Their specific gravity

is 3.62, as determined in a fragment of the smaller one, without, however, any special precautions having been taken to displace any air in its pores.

The chemical composition of the smaller of the meteorites has, by my direction, been determined with much care and skill by Mr. T. Shimidzu, one of the students of the Kōbu Dai Gakko at present educating as a chemist.

PERCENTAGE COMPOSITION.

ELEMENTARY.

Oxygen	33.18
Iron	26.13
Silicon	17.15
Magnesium	14.02
Sulphur	2.15
Nickel, with trace of cobalt.....	1.99
Calcium	1.39
Aluminium	1.00
Sodium	0.72
Manganese	0.57
Chromium	0.29
Tin, with trace of copper	0.15
Phosphorus	0.15
Potassium	0.13
	<hr/>
	99.01

WITH THE OXYGEN DISTRIBUTED.

Iron	15.35
Nickel, etc.....	1.75
Manganese	0.18
Tin, etc	0.15
Iron monosulphide	5.91
Iron chromite	0.61
Phosphoric oxide	0.34
Silica	36.75
Magnesia.....	23.36
Iron monoxide, as silicate	8.84
Lime	1.94
Alumina	1.80
Sodium oxide	0.97
Potassium oxide	0.16
Manganese monoxide	0.51
Nickel oxide	0.30
	<hr/>
	99.01

MINERALOGICALLY ARRANGED.

Nickel-iron	17.43		
Iron sulphide	5.91		
Silicate, sol. in hydrochloric ac., Olivin	32.89	cont. silica 13.10=39.83% o. the silicate	
Silicates, insol. in acid	43.16	cont. silica 24.30=56.30% of the silicate.	
Iron chromite	0.61		
	<u>100.00</u>		

These meteorites belong therefore to that large class which are formed of particles of iron disseminated through a granular earthy mass, and which contain about three-tenths of their weight of iron in the free and combined states. Professor Nordenskjöld has shewn (*Jahrbuch f. Min.*, 1879, p. 77) that if the quantities of oxygen present are neglected, many members of this class exhibit even the same proportions between their elements. On recalculating the composition of the Hizen meteorites in accordance with this plan, it is found to be practically identical with that of the cementing substance (I.) of the Orvinio meteorites, which fell near Rome on August 31st, 1872; and to differ but little from the granular matter (II.) of the same meteorites, as well as from other meteorites. Among these is one which fell in this country in Tajima, on the 18th of February, 1880, and of which an analysis by Dr. O. Korschelt is to be found in a recent number of the Transactions of the German Asiatic Society (*Mitt der d. Ges f. Natur-und Volkerkunde Ostasiens*, III. 204). The calculated numbers are contained in the following table :

	HIZEN.	ORVINIO.		TAJIMA.
		I.	II.	
Iron	39.70	..	..	43.65
Manganese	0.86	..	..	..
Tin.....	0.22	44.70	43.29	42.55
Sulphur	3.27	..	..	1.10
Phosphorus	0.22	..	..	0.30
Chromium	0.43	..	..	2.25
Silicon	26.06	26.09	26.65	24.47
Magnesium	21.30	21.28	20.18	19.56
Nickel (and cobalt)	3.02	3.16	4.71	3.86

Calcium.....	2.11	2.46	2.56	2.80
Aluminum	1.53	1.75	1.91	1.37
Sodium	1.09	1.59	1.10	0.38
Potassium.....	0.19	0.38	0.34	0.26
	<u>100.00</u>	<u>100.00</u>	<u>100.00</u>	<u>100.00</u>

The interesting fact is thus seen that meteorites which fell in this country one hundred and fifty years ago have the same composition as some of those which have fallen recently both here and on the other side of the world.

NOTES ON THE ANALYSIS.

Some of the particles of the iron were slightly rusted from age. If allowance could have been made for this absorption of oxygen and water from the atmosphere, the difference of the total found from one hundred would be less than it is. The portion used for the determination of the silica in the parts soluble and insoluble in acid, was small, and was taken separately from the portion, very much larger, used for the main analysis. It is therefore not surprising, when the structure of such a meteorite is considered, to find the sum of the two quantities of silica about a half per cent greater than the total determined in the main quantity. The metallic part of the meteorite was separated from the earthy part by mercury-chloride solution. The portions for analysis were removed from the meteorite by a steel drill at a part where the coating had been broken away, in order to damage the meteorite as little as possible. The drill was examined before and after use under a magnifier to obtain the assurance that it did not sensibly contribute its own substance to the dust obtained. A small fragment was rubbed down by a practised worker to serve for microscopic examination, but the earthy matter was too soft to resist the tearing strain of the tenacious iron particles.

NOTE ON THE HOT SPRINGS OF KUSATSU.

BY EDWARD DIVERS, M.D.

[Read April 12, 1882.]

Analyses of several of the hot springs of Kusatsu by Dr. Martin were published in 1876 in the *Mittheilungen der deutschen Gesellschaft*, and a note by myself in 1878 in the Transactions of this Society, on the quantities of hydrogen sulphide in these waters. Mr. Kawakita, M. E., one of the instructors in chemistry in the Imperial College of Engineering, has lately, at my request, made a partial examination of samples of these waters, which I collected some years ago.

In the *Netsu no yu*, a very acid water, he has found quantities of sulphates, largely sulphuric acid, and of hydrochloric acid, which are almost the same as those found by Dr. Martin; namely, total sulphates equal to 3.24 parts of hydrogen sulphate per 1000, and hydrochloric acid 0.85 parts per 1000. Dr. Martin's work on the subject was not followed further, as it became evident that the water we had was practically the same in composition as that which he had examined.

The quantity of phosphoric acid, or hydrogen phosphate, was determined and found to be 0.009 per 1000.

Boric acid has been detected both by its action upon turmeric, and by its green flame; but its quantity has not been estimated. The discovery of the presence of this substance in the Hakone Yumoto water, and thereby of its existence in Japan by Mr. Mitsuru Kuhara (Trans. of this Soc., 1879, p. 310), the detection and quantitative estimation of it in the hot springs near Ojigoku (Hakone), by Dr. Geertz (Trans. of this Soc. 1881), and its presence in the Kusatsu waters here announced, prove it to be a common constituent of the hot springs of Japan, as it is of the *solfioni* of Tuscany and elsewhere.

I have further to report the presence of arsenic in this water. On standing for some time in closed vessels, the water yields a bright yellow deposit of sulphide of arsenic. This deposit, which contains, besides, a very little sulphur, has been obtained to the extent of one part per million of the water. The formation of the arsenic sulphide in the water on standing is due doubtless to the fact that the waters of Kusatsu are mixtures of cold, highly acid, water, containing arsenic oxide in solution, and of hot water and steam containing hydrogen sulphide. On cooling and standing, such a mixture should yield the insoluble arsenic sulphide, by the interaction of the arsenic oxide and hydrogen sulphide.

The occurrence of arsenic in the Kusatsu waters serves to explain much of the efficacy in the treatment of skin diseases, for which these waters are celebrated.

The water of *Tuki no yu*, another of the Kusatsu springs, has been examined for boric acid and arsenic sulphide, and found to contain both of them.

NOTES ON THE AINU.

BY J. BATCHELOR.

[*Read March 8, 1882.*]

Comparatively speaking, very little indeed is, in fact, known of the Ainu, commonly called Ainos.

It seems almost superfluous to remark, that from time immemorial the Japanese people have, as a nation, ever looked down upon the "vile and ignominious Aino," with a supremely haughty contempt and scornful ridicule, and have continually regarded them as being far beneath *their* regard; and that the language, customs, manners, and religion of such a race are utterly unworthy of any minute, extensive, and careful investigation from them. Hence it is that so very little is really known of the Ainu by the Japanese; and so much that is untrue, ridiculous, and derogatory to them has been spread abroad and persistently perpetrated by their "lofty masters," so that those who take an interest in the investigation of this peculiar people and the various branches of its life and history, can hardly expect to find much that can be called "reliable information" in Japanese quarters.

Foreigners, on the other hand, who have been desirous to know as much of this race of people as can be known, have been greatly hindered from personally prosecuting any studies in this direction by the jealousies of the Japanese people, constitution of government, and the difficulties of the language; and what has been said of the Ainu has either been written at a distance from them or upon a very slight acquaintance with them; and so it is that so little is generally known of the Ainu. Miss Bird's remarks upon the Ainu are perhaps the best that have been written in English.

The following pages are simply "Notes on the Ainu." They are the results of but six months study of the subject, five of which were spent immediately with the Ainu themselves. To these notes will succeed the writer's vocabulary of Ainu words, which he collected at Piratoru.

THE NAME.

1. This race of people does not call itself Aino or Ainos. The people know themselves as Ainu, Ainu utara. Ainu is singular, and utara is a plural suffix; Ainu, however, is often used when speaking of them collectively. The meaning of the word is unknown.

2. The word used both by Japanese and also many of the Ainu themselves to signify "women," is me-no-ko. The word is of Japanese origin Me-no-ko; the corresponding Ainu term is utaragesh, singular, and utaragesh utara, plural. The writer prefers to speak of this nation by the term Ainu; not Aino or Ainos.

ORIGIN.

1. As to the origin of this nation, the Ainu themselves know nothing for certain. The most doubtful have often put the question to me thus,— "Did our ancestors come down from heaven, shoot out of a tree, or grow up from the earth?"

2. Others again, who have come most into contact with the Japanese, ask whether the traditions concerning the Ainu descent from the Bear, or the "large white dog" are facts; and some indeed appear really to believe that such are true accounts of their origin.

3. The older Ainu have a tradition to the effect that a person named Okikurumi was the true Ainu ancestor. He descended from heaven to a mountain in *Piratoru*¹ many years before the Japanese knew or were known by the Ainu. Okikurumi had a

¹Many persons write Biratori; the proper pronunciation of the word is *Piratoru*. "Pira" means cliff; "Tora," to stay.

wife who was called "Turesh," and who is always known by name—"Okikurumi Turesh Machi." Okikurumi Turesh Machi bore a son whom they called Wariunekuru, and from Wariunekuru the Ainu are said to have descended.

4. Another tradition tells us that the Ainu had been in Sara (not Saru as is generally written; Sara means a plain) long ages before Okikurumi came amongst them. This person was sent by the Creator (Kotau kara kamoi) for the express purpose of benefiting the Ainu. His special commission was to teach religion and law, which being taught, he returned to heaven and has neither been seen nor heard of since.

Whilst executing his commission Okikurumi married Turesh Machi,² who, in due time, brought forth her first and only child. Wariunekuru, for that was his name, was instructed by his father to teach the arts. Accordingly, he taught the Ainu how to make cloth, to hunt and fish, how to make poison and set the spring-bow in the trail of animals. What became of Wariunekuru is now quite unknown, but this celestial family terminated in him, for he left no offspring.

5. Some of the Sara Ainu say that their forefathers came from the islands which lie to the north-east of Karafto or Saghalien, meaning thereby the Kurile Islands. The Kurile Islanders are said to be "quite as hairy as the bear," and this accounts for the hairiness of the Ainu.

Wherever the Ainu originally came from, or whatever may have been their origin, all agree that on coming to Yesso, they first lived at Piratoru.

THE ABORIGINES.

1. On spreading abroad from Piratoru, the Ainu came into contact with a nation of "dwarfs" who dwelt in cave-like huts built over round depressions dug into the earth. The huts were first covered with the bark of trees, and over this again this nation

²Turesh is the Ainu word for one's younger sister. Machi signifies "wife." Whether Okikurumi married his sister or not is now unknown. The meaning both of Okikurumi and Wariunekuru is unknown.

placed earth. Inside the huts the dwarfs had as many as five and six fire-places dug into the earth, amidst which they slept during the night. They clothed themselves with the skins of animals. The Japanese speak of this nation as "Ko-bito" - little men, dwarfs; but the Ainu call them "Koro-pok-guru," men-having-depressions.

2. This nation are said to have known the art of making pottery, and used flint heads to their arrows. Indeed, wherever the depressions are found, there, if one will dig a few inches beneath the surface of the earth, or will search old rubbish heaps, he is almost certain to find old pottery and arrow-heads.

3. The Koro-pok-guru are said to have been fairly numerous, how numerous is not now known; but there are, in many places upon Yesso, remains of what must have been very extensive villages. The largest one the writer has yet seen is at Kotoni near Satsuporo.

4. The Ainu are said to have exterminated this race in warfare.

5. In ancient times, the Ainu are said to have built round huts over depressions dug in the earth, similar to those of the Koro-pok-guru. But in after years, when they came into contact with the Japanese and thereby grew more "enlightened and civilized," they changed the shape of their huts and built them as now seen. If this be so, it is hard to see why they should distinguish themselves from this nation by designating them Koro-pok-guru, men-having-depressions.

6. About four or five generations ago, the Ainu say that their ancestors, like the Koro-pok-guru, used flint instead of bamboo arrow heads. About that time ago they changed from flint to bamboo because it is much easier to work and better adapted to carry poison.

7. The Ainu know nothing of making pottery, and have never heard that their forefathers did.

LITERATURE.

1. The Ainu have no existing literature nor any knowledge what ever of characters by which to remember dates or to record

historical events. All history is transmitted by ever changing tradition, and all things are said to have happened Deeda, *i. e.*, in ancient times. No person knows his own age. Numbers are remembered by tying knots in a piece of straw, bark or skin. For instance, one knot to signify ten, twenty, fifty, a hundred, as the case may require.

2. Most Ainu assert that their ancestors knew nothing of writing or books, and all say that they never knew anything of hieroglyphics.

3. Some, however, make the assertion that the great Yoshitsune took all the Ainu books and writing materials away with him when he left Sara. But there is not a vestige of paper, book, pen, or ink amongst the Ainu now, or even a word in their language for these things. Paper is "kambe;" book, "kambe sosh," plainly—with the exception of "sosh,"—words of the Japanese language. It would seem quite improbable that Yoshitsune should so completely have deprived them of all literature and knowledge thereof.

SUMMARY.

1. It will therefore appear from the Ainu account of things, (a) that the Ainu probably came from the Kurile Islands to Yesso; (b) that they made Piratoru their capital and first dwelling place; (c) that a nation whom the Ainu found in Yesso and called Koro-pok-guru are the real aborigines of this Island; and (d) that both the Koro-pok-guru and the Ainu belong to the flint age of Japan.

2. What is to be thought of the tradition concerning Okikurumi, his wife Okikurumi Turesh Machi, and their son Wariunekuru, the writer is not prepared to say. We will only remark that this ancient family is not to be confounded with Yoshitsune and Benkei, for these are always represented as having lived many ages after Okikurumi came amongst them.

PART II.

POPULATION.

1. In very ancient times the Ainu are said to have been much

more numerous than now. For they not only inhabited Yesso; but also a great part of the Island of Nippon. As the Ainu travelled towards the south, they fell in with the Japanese, with whom they fought many hard battles, were conquered and driven back to Yesso. And when the Japanese came to this island, some battles were fought at Ushmgesh, i.e., Hakodate.

The Ainu always regard the Japanese as foreigners and intruders, and call them by the name "*shisam*," which is applied to any nation, and "*shamon*," by which they specially designate the Japanese. The Ainu do not know the origin of either of these words.

2. The Ainu of the present day divide themselves into three families—the Sara Ainu, the Ishikari, and the Usu. There is a slight difference in their language, but nothing material. The Ainu can furnish us with no statistics; we must therefore depend upon the Japanese official information on this point, which is to the effect that,—

3. The Ainu are scattered over the eleven provinces of Ishikari, Shiribeshi, Iburi, Hitaka, Tokachi, Teshio, O-shima, Kushiro, Nemoro, Chishima, and Kitami, and the statistics for the 10th year of Meiji number 16,637 souls.

The births and deaths during one year were as follows :—

BIRTHS.		DEATHS.	
Male	141	Male	166
Female	163	Female	161
Total	304	Total	327

It must be remarked that the births and deaths in the four provinces of Kushiro, Nemoro, Chishima, and Kitami are, on account of their uncertainty, not here given.

The following are those Ainu who emigrated from Saghalien to Isuishkari : men, 377 ; women 373. Total 750.

4. It is generally believed that the Ainu are still decreasing yearly.

POSITION.

1. The social position of the Ainu is the same as that of the common people of Japan. This is more nominal than practical.

2. The Ainu despises the Japanese as much as the Japanese does the Ainu, and the Ainu will always prefer to live right away from the Japanese village.

3. Indeed, the Ainu are not very social even amongst themselves. One village does not like to marry into another, and between the different districts, viz., Sara, Usu, and Ishikari, there is no reciprocal unity or love. Notwithstanding, Sara has always been regarded as the seat of the Ainu chief.

ANCIENT GOVERNMENT.

1. In ancient times every village was governed by three chiefs, subservient to Sara. These chiefs never had absolute authority ; all crimes were submitted to the judgment of as many members of the community as cared to be present.

2. The crimes recognised by general consent were theft, adultery, incest, murder, suicide, infanticide, disobedience to parents, and idolatry, as well as exposure of person.

3. The Ainu never had any capital punishment. All the lesser crimes were punished with beating. In case of murder the offender had his nose and ears cut off, or the tendons of the feet were cut in two. The Ainu had no prisons, or even the name.

ELECTION OF CHIEF.

1. Chieftainship is hereditary. The eldest son carries on the line ; if he dies, the second succeeds. In case the line dies out, the Ainu assemble and elect another family. Generally the relations of the deceased are chosen. The government never passes to women.

2. A bear feast is generally got up when a new chief is chosen. There is much drunkenness, singing and dancing. Bravery and a sound body and mind are the only necessary qualifications for the office.

APPEARANCE.

1. In physical appearance, the Ainu are superior to their Japanese masters. As a nation, their men would measure about

5 feet 7 inches in height ; they are both stout and squarely built, and are well proportioned. Their foreheads are high and the facial angle measures about 70° . The eye is dark-brown and medium in size, but, excepting when hunting, very dull and expressionless. They have open countenances and high cheek bones. The nose is short and broad, and the face lacks length.

2. As everybody has remarked, the Ainu are very hairy. Indeed they are remarkably so. I have seen one old man so completely covered with grey hair that his body could hardly be seen. Many, however, are not more hairy than other people.

3. The Ainu never shave after a certain age ; they have therefore, fine large whiskers and moustaches. The hair, both of men and women, is cut off level with the shoulders at the side of the head, but at the back it is cut in the shape of a half circle. The hair is black. The eyebrows are very shaggy.

4. The Ainu have not such a bilious colour to their skin as the Japanese; but then, they hardly ever wash, so it is difficult to say what the real colour of their skin is.

5. The Ainu women tattoo their mouths, arms, and in some cases their foreheads. It is said to be a very painful process, on which account it is necessary to operate gradually. It is done thus :—A pot is placed over a fire made of birch bark and kept there till well blackened. The operator then takes a sharp knife and cuts dashes into the part to be tattooed, then she takes some of the blood which flows from the wound upon her finger, rubs it into the black adhering to the pot, and then works it well into the cut place. The individual is thus marked for life.

The tattooing process is commenced at childhood and finished after marriage. Both the upper and lower lips are tattooed simultaneously.

The Japanese authorities have forbidden the practice, but the prohibition is entirely disregarded by the Ainu, because, say they,—"Our ancestral mother—Okikurumi Turesh Machi—was thus tattooed and commanded us to keep up the practice."

CLOTHING.

1. The Ainu clothe themselves as much as they are able, with

Japanese material made up after the coolie fashion. But the real Ainu dress, both of men and women, is a long garment made of the bark of the elm tree (*Ulmus Montana*). It is spun and made up by the women, and is very hard and rough. It has two long sleeves in it, reaches nearly to the feet, is folded round the body, and tied with a girdle. This material is called by the Ainu *Attushi*.

In addition to this, the women wear an under garment, or smock, made of Japanese cloth. The girdle of the Yesso Ainu is made of the same material as the dress. But the Karafuto Ainu women wear a girdle made of leather and ornamented with rings and Chinese cash, which they probably get from Manchuria.

2. During the winter the Ainu clothe themselves in the skins of animals, and wear deer skin leggings and boots. Those who live upon the sea-shore make boots out of the skins of salmon.

ORNAMENTS.

1. The Ainu are all exceedingly fond of wearing ear-rings, and every person, when a child, has his or her ear bored with an awl, so as to admit a ring. Where rings cannot be obtained, a piece of cloth is worn. The Ainu, not being able to make rings, buy them from the Japanese. In very ancient times the Ainu are said to have worn wooden ear-rings, made out of the grape-vine. This nation wears ear rings because Okikurumi had ear rings when he descended from heaven.

2. In addition to this, the Ainu women prize bracelets very highly, and are very proud of necklaces of beads. Japanese merchants take advantage of this, and sometimes sell a twenty-five sen ring for about three yen, and a ten sen bead for two yen.

ARCHITECTURE.

1. Ainu architecture is by no means in a very advanced state at present. The huts are of different sizes, the larger of which are about twenty feet square. There are no divisions inside the hut. The huts are thatched with tall reeds and arundinaria. The fire-place is in the centre; the left-hand side is sacred to the

to the family ; the head is for any permanent visitors, and the right-hand side is reserved for occasional callers. The huts have no chimneys, consequently there is always plenty of smoke. A hole, to answer as chimney, is left in the angle of the roof, and another as window in the east end of the hut. Generally, the houses have two doors, about five feet six inches high; one is entered by a low porch, which answers as wood-house and dog-kennel.

2. The Ainu have no public halls, hotels or temples.

In building the huts, the roof is first made, then lifted up and placed bodily upon poles stuck into the earth.

FURNITURE.

1. The Ainu do not indulge in very elaborate furniture. They have a few iron pots which they have purchased from the Japanese, some wooden spoons and bowls and ladles. The men use moustache lifters while drinking, and eat with chop-sticks; the women use wooden spoons, in general.

2. The Ainu have no chairs or stools of any kind to sit upon. The floors of their huts are spread with large mats made of rushes, and upon these are placed other mats called *kina*, made of flag. These are the seats.

3. The sleeping places of the heads of the family are on the left hand side of the hut. A few planks or boards are placed upon the earth ; around these, poles are stuck into the earth, and a kind of frame-work made, upon which to hang mats. Skins are used as bed-clothes.

FOOD.

1. Ainu food is animal and vegetable. The animal food consists of venison, fox, wolf, badger, bear's flesh and, when they can get it, beef and horse flesh. They eat all kinds of fish and fowl. They always roast or boil their food.

2. They cultivate gardens in which they grow all kind of vegetables, as turnips, potatoes, vegetable marrows, beans, pumpkins and millet. Millet is the staple food. They also eat many

kind of herbs and roots, which they get from the mountains.

LABOUR.

1. Many of the men are engaged by the Japanese as horse-keepers, or in the fisheries. In the winter the men go to the mountains to hunt; in short, the men provide all the animal food.

2. The women have to go to the gardens and provide all the vegetable food, to make all the clothes, draw the water, and be the slave of the man.

HABITS.

1. The Ainu are extremely dirty, and hardly ever think of washing either themselves or their clothes; so that the odor they carry about with them is by no means of a pleasant nature, and they also have insects about their persons. The writer stayed with an Ainu family six weeks on one occasion and two months on another, and during the whole time he never once saw the family wash either themselves or their cooking and eating utensils.

2. The men are great drunkards. They think of nothing but how to obtain *sake*. Drunkenness is thought to be the supreme happiness for which man is made, for why, say they, did God make *sake* if not to be drunk?

3. The women, on the other hand, are very laborious indeed, and almost provide for the wants of the men.

INTELLECTUAL ASPECT.

1. The older Ainu, to use their own expression, "know nothing, understand nothing." Of course, everything has been against them; no literature, and despised and taken in by the Japanese. The intellect is sadly undeveloped and neglected, but the capacity is there notwithstanding, and they are quite as capable as the Japanese.

2. Within the last three or four years, the Japanese authorities have established a small school or two for the Ainu boys. One at Isuishkari and another at Piratoru. Some boys have also been instructed at Satsuporo. The Ainu boys are said to surpass their Japanese schoolmates in ability. But when the Ainu leave school they generally return to their old mountain lives and habits.

COSMOLOGY.

1. The Ainu consider the world to be round. It is one large sea, in the midst of which are many worlds. The Ainu have no word for the whole universe or *Kôspos*. They speak of *Moshiri obitta*,—i.e., all worlds or countries; or "Ainu Moshiri," "Shamon Moshiri,"—the Ainu world, the Japanese world. That the world is round is proved by the rising, course, and setting of the sun.³

2. Though the world of Moshiri is thought to be floating in the midst of the sea, yet in some way it is said to be founded upon the back of a fish, called *Moshiri ikkewe chep*. "Ikkewe," the spine, back-bone; "chep," fish. Earthquakes are the result of the movements of this fish, and have no connection with internal fires.

3. The milky way is the river of the gods, thunder their voices, and lightning the shining forth of their glory.

4. The appearance of a comet is regarded with fear and consternation, for it is thought to be the sure harbinger of some dreadful calamity, as for instance, war, disease, famine, death.

5. An eclipse is thought to be the dying of the sun or moon, and is utterly unaccountable. It is much feared, lest the luminary not coming to life again, all living beings should perish.

RELIGION.

1. All religious ideas are very vague and uncertain. The Ainu are Polytheists. God the Creator of all things is supreme.

³Moshiri : *Mo*, to swim ; *shiri*, earth=Swimming earth.

and all the rest are subject to him. Next in order to the Creator is the sun-god, or the god whose province it is to take care of the sun. This god is called "Tokap chup kamoi," and he dwells in the sun. Next is "Kunne chup kamoi," the god of the moon. Then "Abe kamoi," the god of fire. Then the bear, water and mountains.

2. The chief of a village is the priest thereof and performs all religious ceremonies. When he is unable to attend a funeral, the chief sends a substitute. At worship, offerings called "Inao" are given to the gods, also libations of wine. "Inao" are whittled willow sticks and shavings. One large Inao is always placed at the east end of the hut for the sun-god; here too is a window that the Ainu may worship towards the east. Inao are hung all round the hut inside; generally one or more are stuck into the fire-place, and always at every spring of water.

3. Before eating, thanks are always offered to the gods, and prayer is made that the food may benefit the recipient.

4. When sick the fire god, who is thought to be a great purifier, is called upon thus:—"Abe kamoi, Yekoingasa wa en-kore," O Fire-God condescend to look upon me.

5. Heaven and hell are thought to be beneath the earth—in Pokna moshiri, the lower world. The spirit, which is thought to be naturally immortal, either receives punishments or rewards in Pokna moshiri. The wicked are supposed to be harassed by the evil spirits—nitne kamoi—in this place. Volcanoes are said to be hell, and volcanic eruptions the outpourings thereof. What the rewards of the righteous are, the Ainu have no idea.

6. The Ainu know nothing of a resurrection of the body. They do not believe in metempsychosis.

7. The Ainu speak of a great flood which took place many ages ago; all of the Ainu were drowned with the exception of a very few. How many were saved is not known. Those who escaped death did so by climbing a tall mountain. Whether this tradition has reference to Noah's flood, or to one like that which happened in the northern part of Greece, while Deucalion was King of Thessaly, the writer is not prepared to say.

A NOTE ON GEOGRAPHY.

Formerly Yesso or Hokkaido was divided where the Ishikari valley now is. The lower island was called Madomai, and included all the land from Hakodate to Usu, Mororan and Volcano Bay. The northern island was called Maski Shoya, and extended from Ishikari to Shoya on the north and west, thence round to Mom-betsu on the east. The whole of the Ishikari valley, together with the adjacent mountains on the south and east, were under water. After a time an earthquake, which lasted one hundred days, turned the earth upside down, gave rise to mountains, and the earth arose out of the sea. The earthquake was a wave movement. Before this time there were no volcanoes in Yesso, but when the quaking ceased the volcanoes rose as follows :—1st, Abuta at Usu; 2nd, Sawara at the entrance of the straits east of Hakodate; 3rd, Parumai at Pomakmai.

AN AINU VOCABULARY.

BY J. BATCHELOR.

[Read March 8, 1882.]

A

- A, So.
- A, Sign of interrogation. As, An a ?
Is there ? Maka nak hawe an a,
What did you say ?
- A, Interjection, Ah ! Oh ! As, A e se-
ta, Ah ! you dog ! A kukon nishipa,
Oh, my lord !
- A, You ; he ; your ; his. A is con-
tracted from aaka and becomes a
only in composition.
- A, Yes.
- A, To sit.
- Aba, A relation.
- Aba-utari, Relations. Utari is the
plural form.
- Abe, Fire.
- Abe ari, To make a fire.
- Abe guru, To draw near to the fire.
- Abe kis, A fire-brand.
- Abe merimeri, A spark.
- Abe ni, Fire-wood.
- Abe nipek, A flame of fire.
- Abe oi, A fire-place.
- Abe op, A small fire box.
- Abe rui, The fire is burning.
- Abe samta, In front of the fire.
- Abe samta sat ke, To dry before the
fire.
- Abe ukopoye, To stir the fire.
- Abe ush, The fire is out.
- Achapo, An old man.
- Aha, Tares.
- Ahun, To enter ; as, Chisei orun a-
hun, To enter a house.
- Ahunge, To put in ; to sow ; cause to
enter, as, Tiye ahunge, To sow seed.
- Ahunra sambe, An owl.
- Ahup kara, To receive.
- Machi ahup kara, To take a wife ; to
marry.
- Ahup karambe, A present.
- Ahup kara pei, A present.
- Ahupte, To bring us.
- AI, A thorn.
- AI, An arrow.
- Aibi, Mother-of-pearl fish.
- Aikap, Cannot.
- Aikap na, Could not. Na, Sign of
past tense.
- Aino, The Ainu.
- Airamasu, Pretty.
- Ak, To shoot.
- Akbe, A trap.
- Akbe o mok, A trap bait.

- Akbe imok omare, To bait a trap.
 Akbe yokore, To set a trap.
 Akem nu, To turn upon; requite;
 revenge.
 Aki, Younger brother.
 Akihi, Younger brother.
 Akibi utari, Plural of former word.
 Akkari, To surpass; than.
 Akeiki, To seold.
 Aku, To drink.
 Akup bone, (plural) Knuckles.
 Amam, Garden stuff; as, millet,
 rice, beans.
 Amama, The same as above.
 Amam-chikap, Sparrow.
 Ambe, A thing. Added to any noun
 it gives it an abstract meaning;
 as, Retara, white; Retara ambe,
 whiteness.
 Ambe, Third person singular of
 verb 'to be.' An, to be; pei, a
 thing. Ambe, a thing that is.
 Ambochichi, To pinch.
 Ami, Finger-nail.
 Amore, To let be; not to touch.
 Amukiri, To know.
 Amukiri, To have tasted.
 An, To be.
 An, Night.
 An a, Is there?
 Anbe, There is.
 Anak, Sign of nominative case.
 Anak ne, Same as above.
 Ane, Small; thin.
 Ane ambe, A small thing, or small-
 ness.
 Ane pei, A small thing.
 Ane kut, A small girdle.
 Ane toambe wa ek, Bring that small
 thing here.
 An guru, A person; man.
 Ani, It; that.
 Ani a nakka, Although it is so.
 Ani wa ek, Bring it here.
 Ani ya, Is there?
 An korachi, Just so; exactly.
 An koto mambe, There is; it is; he is.
 An nankoro, There will be.
 An noshiki, Midnight.
 An obitto, All night.
 An ontomta, Half the night.
 Anu, To put; to place.
 Anun, Another person.
 Anun ekoro pish, To covet.
 Anun koro pei, Things belonging to
 another.
 Anushi, To lodge; stay at a place.
 Anushiki, A room; place.
 Anushikita, A stopping place.
 Anushikita an a, Is there a place to-
 stay?
 Anro, Let be.
 Anwa, Being.
 An ya, Is there?
 Anoko, You; he.
 Aoka utari, They; you.
 Aoka yaikota, You; yourself; he;
 himself.
 Aota, The next door neighbour.
 Aota utari, Neighbours.
 Apa, A door-way.
 Apa otki, A mat hung before the
 door.
 Apa sarare, To open the door.
 Apa shi, To shut the door.
 Apa ushta, A door.
 Apka, A male bear.
 Apakaah, To walk.
 Appene, Awkward.
 Apto, Rain.
 Apto as, It rains.
 Apto as noni an, The appearance of
 rain.
 Apto okaki an, The rain has passed
 away.
 Apto as shiri an, It is rainy; it is
 rainy weather.
 Apto ran, The rain descends.

- Apto ran, It is raining.
 Apto rui, It is raining.
 Apun no, Gently.
 Apun no apun no, Very gently.
 Apun no mokoro, sleep gently;
 good night.
 Apun tek, Gentle.
 Apun tek guru, A gentle person.
 Aputki, A mat made of rushes.
 Araka, Pain; as, Rekuchi araka,
 Headache.
 Arapari, To send; cause to go.
 Arashiune, Once.
 Arawa, Seven.
 Arawa ikashima wa, Seventeen.
 Arawanbei, Seven things.
 Arawa niu, Seven men.
 Arawan otutamu, Seventh.
 Arawan pa, Seven years.
 Arawan to, Seven days. [fire.
 Ari, To light; as, Abe ari, Light the
 Arika, To come.
 Arikimne, Quite; thoroughly.
 Arika an, He is come.
 Arika an ro, Come thou. [tense.
 Arika na, Same as ek—came—past
 Arika nangoro, Will come. Nangoro
 is the sign of the future tense.
 Arika rui ne, I have come.
 Arika wa, Coming.
 Arupa, To go.
 Arupari, To send.
 As, To blow. Rera as, The wind
 blows.
 As, To Come down. Apto as, It rains.
 Asama, Foundation.
 Asara, A clam.
 Ashi, To stand.
 Ashikai, Able; can; clever.
 Ashikipech, The finger.
 Ashikipech ami, Finger-nails.
 Ashikipech orun gane, A finger-ring.
 Ashikup, A wheel.
 Ashin, To go out; go away.
 Ashinge, To root up; pull up.
 Ashi ni, A tomb; monument.
 Ashin no, Newly; at the beginning;
 commencement.
 Ashinru, A water-closet.
 Ashipa, Deaf.
 Ashirambe, A new thing.
 Ashiri, New.
 Ashiri, If not.
 Ashiri chup, Next month; or, the
 new moon.
 Ashiripa, Next year; or, the new
 year.
 Ashiripi, New things; things of this
 year.
 Ashit, The next.
 Ashit chup, Next month.
 Ashit ne, Five.
 Ashit ne hott ne, A hundred; five
 score.
 Ashit ne ikashima wa, Fifteen.
 Ashit ne mui, Five bundles.
 Ashit ne niu, Five men.
 Ashit ne otutamu, Fifth.
 Ashit ne pa, Five years.
 Ashitoma, Fearful; Dreadful.
 Ashitoma itak, Dreadful talk.
 Ashit shin ne, Five times.
 At, To be.
 Assap, An oar.
 Asuru as, Famous.
 Ataye, Price.
 Asuru as tek guru, A famous man.
 Ataye arapari, To pay.
 Ataye hanke, Cheap.
 Ataye kara, To pay.
 Ataye noturu, Dear; expensive.
 Ataye yupke, Dear; expensive.
 At chin, To throw, as a spear.
 Atereke, To move along, as a frog;
 to walk along.
 At kochi, A tail of anything.
 Atu, To vomit.
 Atuhu, A sash of a bag.

Atui, The sea.
 Atui tomo tui, To go a voyage.
 Atusa, Naked.
 Attushi, Aino cloth.
 Attushi kara, To make cloth.
 Attushi kara pi, A loom.
 Atturareke, The half of anything.
 Atpahita, Beginning.
 Ayep, To be called.
 Ayashta ire, To learn.
 Ayo, Exclamation of pain.

C

Chacha, An old person.
 Chacha, To saw.
 Chakkeri, Deity.
 Charange, To judge.
 Charange guru, A judge.
 Chari, To sprinkle.
 Chashi, A fence.
 Chashi kara, To enclose; make a
 [fence].
 Chap, A fish.
 Chap akoiki, To fish.
 Chap chiporo, Fish spawn.
 Chi, Withered; dead.
 Chi, To cook. Chi nisa, Cooked.
 Chi, Private parts.
 Chisi, A cork; stopper.
 Chichikap, A hawk.
 Chihoki, Merchandise.
 Chikap, A bird of any kind.
 Chikap etu, The bill of a bird.
 Chike ne wa, Surely; certainly;
 Ah, to be sure!
 Chikiri, The leg.
 Chikisap, To bore a hole.
 Chikoikip, Animals.
 Chikoro, Ours.
 Chikoropei, Our things.
 Chikubava, A black beetle.
 Chikuni, A tree.
 Chikuni ham, Leaves.
 Chikuni tek, Branches of a tree.

Chimi, To clothe.
 Chimi ambe, Clothing.
 Chini, Dead wood; a dead tree.
 Chiniga, A step.
 Chinita, Nightmare.
 Chip, A boat.
 Chipiak, A snipe.
 Chip kuta, To turn a boat upside
 down.
 Chipso, To push a boat along with a
 pole.
 Chip nauta, Fore part of a ship.
 Chiporo, Fish-spawn.
 Chip orowa yan, To land; go ashore.
 Chip orun, To board a ship.
 Chip sange, To launch a boat.
 Chip wende, A shipwreck.
 Chip yan, To draw a boat ashore.
 Chirai, A kind of fish.
 Chira manreip, A bear.
 Chire, To burn, as one's finger.
 Chiron nup, A fox.
 Chisei, A house; a bear's den.
 Chisei asama, Foundation of a house.
 Chisei kitai, Roof of a house.
 Chisei koro guru, A house-holder.
 Chisei koro kat ki mat, A mistress;
 hostess.
 Chisei nomi, Jap. Yachiri.
 Chisei ufuge, A conflagration.
 Chisei un, In the house.
 Chisei un ahun, To enter a house.
 Chisei un ahupute, To bring in doors.
 Chish, To weep; cry.
 Chize, The private parts.
 Chomba, A measure.
 Chokai, I. (Said by the Ainos to be
 Japanese.)
 Chorobogi, Beneath; below.
 Chup, The sun; a month.
 Chup ahun, Sunset.
 Chup hetuku, Sunrise.
 Chup kamoï, The sun-god.
 Chup kes, Afternoon.

Chup ram, Just before sunset; late
in the afternoon.
Chup ri, About mid-day.
Churup chup, January.

E

E, As.
E, Yes.
E, To Eat.
E, You or yours. Contracted from
Eani, Your.
E, Denotes subtraction in the nu-
merals.
Eami, A Jay.
Eani, You.
Eani eshaot, You; any.
Eanikoro, You.
Eani yaikota, You yourself.
Ean no, Useless.
Eashiri, If he is not.
Ebui, A bud.
Ebuike, A flower.
Ebui pirasu, To blossom.
Echi, I; you.
Echikikippo, A tomtit.
Echi koro, Your.
Echi kai, Carry.
Echinge, A seal.
Echi rama, You wonder; think.
Echitari, Ye.
Echi utari, Same as above.
Echiutarikora, Your.
Edasa, Too much; over.
Edasa chi, Over-cooked.
Edasa pup, Too much boiled.
Een, A shark.
Ehabapu, To save; keep back.
Eham, To oppose; defeat.
Ehobitte, A knot.
Ehobitte kara, To tie a knot.
Ehoashi maki, Behind.
Ek, Come (imperative).
Ekashi, Father-in-law.
Ekatai rotke, Odd; funny; pleas-
ant; nice.
Ekeshim ne, To and fro.
Ekeshim ne, ap-kash, To walk to
and fro.
Ekinne ne, To work.
Ekkorun na, To have come.
Ekochake, Before.
Ekon rui ne, You have.
Ekaro, Thine.
Ekoroka, Head downwards.
Ekuraku, Black; darkness.
Eman, A hat.
Emanri, A raspberry.
Emko, Half.
Emush, A sword. [sword.
Emush ahunge, To sheathe a
Emush at, The sash by which a
sword is suspended.
Emush nip, A sword hilt.
Emush shirika, A sword sheath. [E.
En, You; contracted from Eani, En,
Ene, Kind; that kind; this kind.
Ene itek, This kind of talk.
Ene ambe, A thing like that, or you.
Ene ambe kopan, I do not want
such a thing as you.
Enedora, Anger.
Ene hawashi, This kind of talk.
Enedara na sokeri, To become angry.
Enekari, To meet and talk together.
Ene okaibe, A fellow; rascal.
Enka, Over; above.
Enkara, Make thou.
Enkasuki, Upon.
Enkata, Upon.
Ennukari, To show; show thou.
Enukara, Dull.
Eokok, To run against.
Epakashi, Doctrine; instruction.
Epakaashi nu, To learn; lit., to hear
doctrine.
Epakashi nuri, To teach; lit., to
cause to hear doctrine.

Epichiu, To kick against.
 Epish, Length.
 Eramasu, To like; be fond of.
 Eregush, A codfish.
 Eremu, A rat.
 Eremu akbe, A rat-trap.
 Eremu kina, The plantain grass.
 Erusa, To lend.
 Esaman, The river otter.
 Ese an, To consent.
 Eshi, To answer.
 Eshi, Close thou; shut up.
 Eshikarun, To remember.
 Eshikarun gura, A person who remembers well.
 Eshiharun, Homely.
 Eshina, To sneeze.
 Eshiri, This morning.
 Eshirikik, To knock down.
 Eshirihorari, To suppress; to press down.
 Eshok chaki, A wooden poker.
 Etakasure, Very.
 Etera, To pierce.
 Etaye, To draw out, as a sword.
 Etaye, To twist.
 Etoi, A diseased head; head disease.
 Etoita, To sow.
 Etoko, Formerly; before.
 Etokota, Formerly; at the former time; before.
 Etoriraphip, Polygonatum.
 Etoro, Mucus of the nose.
 Etoro, To snore.
 Ette, To give; hand over.
 Etu, The nose.
 Etu kepuashbe, A cover for the nose of anything.
 Etu hishima, To be surprised. Lit., to seize the nose.
 Etun, To borrow; to take.
 Etupisiba, To wipe the nose.
 Etupui, The nostrils.

Etu tanne kikiri, Mosquito. Lit., long nosed fly.
 Eturu bak, To agree.
 Eturu bak ambe, An agreement.
 Eturu bak isam, There is no agreement.
 Eturu bak pei, Agreement.
 Eturu bak shak, Disagreement.
 Eturu bakahomo, There is no agreement.
 Eturu bak ahomoki, They do not agree.
 Euni, Your home.
 Ewange, To use.
 Ewara, To blow with the mouth.
 Ewon ni, To wash.
 Eyok, To sell.
 Eyok bei, Merchandise.

F

Fu, Raw; green.
 Fu amama, Uncooked rice.
 Funa, Who.
 Funara, To search.
 Funata, To find.
 Funi, A green tree.
 Furaye, To wash.
 Fure, Red.
 Fure ambe, Redness.
 Fure doi, Clay; red earth.
 Fure kane, Copper.
 Fure shisam, A foreigner.
 Fushiko, Old.
 Fushiko ambe, Old things.
 Fushikotoi, Ancient.
 Fushikotoi ambe, Ancient things.
 Fushikotoi wa no, From ancient times.
 Futa, A lid.
 Futa unu, To put a lid on.
 Fuyutok, A flute.

H

Hachi, To fall.
 Hachiri, To push down.
 Hachi-maki, A towel.
 Hai, To be suprised; startled.
 Haina, A line.
 Haina gane, Wire.
 Haine, An ascent.
 Haita, To miss, as a mark; careless; a fool.
 Haita guru, A careless person.
 Ham, A leaf.
 Hamesu, To put on, as a lid.
 Hangu, The navel.
 Hanke, Near; cheap.
 Hanke ko, Distant; far.
 Hanke ko moshiri, A distant country.
 Hanke no ariki, To draw near.
 Hopo, Mother.
 Haprapechup, March.
 Hapuru, Soft.
 Haraki so, Right-hand side of the fire place. (Visitor's place.)
 Haram, A lizard.
 Hariki, The left.
 Harikika, Cotton.
 Hariki mon, Left-handed.
 Hariki sama, The left side.
 Harikitek, The left hand.
 Haru, Vegetables.
 Hasa, To yawn.
 Hat, A grape.
 Hat piye, Grape pips.
 Hat pungara, Vine (*Vitis cordifolia*)
 Hauke, Tired.
 Haukepi, Cheap.
 Hauke no etak, To murmur.
 Hawaahi, Talk.
 Hawe, The voice.
 Hawe an, To say.
 Hawe as, To hum as a wasp.
 Hawe sange, To roar.
 Haye kuhema, Oh, my foot !
 Hayi, Exclamation of pain.

Hebashi san, To go to the south.
 Hebara ampa, To go to the north.
 Hebututu, Down-hearted.
 Hechaka, To clear away as a fog.
 Hecha weri, To undo.
 Heisei, To breathe; murmur.
 Hekachi, A youth.
 Hekachi ramhoro, Childish; boyish.
 Hekachi utari, Youths.
 Hekattara, Children.
 Hem, Or.
 Heman, What; how.
 Hemanda, What; how.
 Hemanda gun, Why; for what reason.
 Hemban, Quick.
 Hemban no, Quickly.
 Hembara, When.
 Hembara ne yakka, Whenever.
 Hembarata, Sometime.
 Hempak no, How many.
 Hemesu, To ascend, as a mountain.
 Hempak, How much.
 Hempak ni, How many men.
 Hempak no, How many.
 Hempak pei, How many things.
 Herikashi, Upwards.
 Heruki, A herring.
 Hese, Breath.
 Hese mawe, To breathe.
 Hene, Also; and.
 Haporap, A butterfly.
 Heresarisa, Rough; disorderly.
 Heruku, To grow; bring forth ; rise, as the sun.
 Hetuku ehika, A spring; origin.
 Hi, In.
 Hike, In referenve to; if; when.
 Hi ne. Why; how; thus.
 Hiku, In order that.
 Hiri, To be doing a thing.
 Hoashitari, Same.
 Hok, To buy or sell.
 Hoito, A beggar.

Hokoyuk, A bear.
 Hoku, Husband.
 Hoku sak guru, A maid.
 Hokush, To be careful.
 Homa, Spawn.
 Home, To brush away.
 Homeru, A scar; a wound.
 Honi, The stomach; belly.
 Honi araka, The stomach-ache.
 Honi por, Stout.
 Honkoro, To conceive.
 Honoye kina, Sprigs palmata.
 Hopuni, To arise; stand up.
 Hopuni, To fly.
 Horikashi, Downwards.
 Horoka, Backwards; back.
 Horoka arupa, To go back.
 Horoka hoshipi, To return.
 Horoka suwach, A wooden hook.
 Horosei, Stall.
 Hose, To fell, as a tree.
 Hoshari, To face about.
 Hoshi, Leggings.
 Hoshiki no, Before.
 Hoshiki numani, Day before yesterday.
 Hoshiki ara, To stop; cease.
 Hoshiki tani, Beratum album.
 Hoshipi; To return; go back.
 Hoshipiri, To send back.
 Hotakpa, To kick.
 Hotanu, A visit.
 Hotanu kara, To pay a visit.
 Hot ku, To stoop down.
 Hotku wa arupa, To go along stooping.
 Hotuipa, To call.
 Hott ne, Twenty.
 Hott ne nui, Twenty men.
 Hoyobu, To run away.
 Huchi, An old woman.
 Humba, To grate.
 Humbe, A whale.
 Humbe e, Blubber.

Humbe reki, Whale's bristles.
 Humi, A sound; noise.
 Humirui, A grouse.
 Hun, Who.
 Hun na, Who.
 Hunakta, Where.
 Hunakta ambe ne an, Where are they?
 Hunna koro bei, Whose things?
 Hunara, To ask; seek; find.
 Huraha, A smell.
 Hurana wen, A stink; bad smell.
 Hut, Exclamation of surprise (mea).
 Hut ne, Narrow.
 Huttat, Arundinaria.

I

I, Eat thou.
 Ibe, To eat.
 Ibe ambe, Food.
 Ibe an, Eat thou.
 Ibe insa, Have eaten.
 Ibe ri, To feel.
 Iberuiguru, A great eater.
 Iberusui, Hungry.
 Ibone guru, His or your children.
 Ikokka guru, A mad person.
 Ibui, Grass.
 Ibui ke, A flower.
 Ibui ke hechirasa, To blossom.
 Ichakkeri, Dirty.
 Ichanui, The salmon trout.
 Ichimimi, To cook the eye.
 Ihok, To sell; do business; to buy.
 Ihureri, To dye.
 Ika, To boil over.
 Ikara, Ornamental needle-work.
 Ikarakara, To ornament.
 Ikakoro, To step over.
 Ikashima, Much; over; plus.
 Ikasui, Aid; help.
 Ikayuk, A quiver.
 Ikema, A plant used for medicinal purposes.

- Ikem nu, Persecution.
 Ikem nu guru, An enemy; persecutor
 Ikesh, Possessions.
 Ikesh koro guru, An heir.
 Ikesamba, To hunt.
 Ikewe, The backbone.
 Ikeure, To hew.
 Ikiri, A seam.
 Ikiri kechaweri, To pick out a seam
 Ikiri kara, To seam.
 Ikiya, To knock over; spill.
 Ikka, Theft.
 Ikka kara, To steal.
 Ikkakuru, A thief.
 Ikkeukum, To bend the back.
 Ikkeuturu, To straighten the back upright.
 Ikkewe, The spine.
 Ikkewereugi, Stooping; a bent spine.
 Ikmaure, To belch; be sick.
 Ikoba, A fault; mistake.
 Ikohonoye, Punishment.
 Ikoisamba, To imitate.
 Ikokandama, To deceive.
 Ikokka, Mad; crazy.
 Ikokka guru, A mad person.
 Ikombap, A caterpillar.
 Ikone guru, A sick person.
 Ikoni nanu, Pock marks.
 Ikoramgoro, To be well disposed to-wards.
 Ikorampa, Punishment.
 Ikoro, Riches; money.
 Ikorokoro guru, A rich person.
 Ikoshunge, To deceive.
 Ikre, Against.
 Iku, To drink.
 Ikuambe, Drink.
 Ikuhonne, Cowardly.
 Ikuhonne guru, A cowardly person.
 Ikunne xot, To stun.
 Iku rusui, Desire to drink; thirsty.
 Ikuri, To cause to drink.
 Ikusa, To cross over, as a bridge.
 Ikushipi, A pole; door-post.
 Ikushita, There; yonder.
 Ima, To roast.
 Imakahita, After.
 Ima orit, A spit for roasting upon.
 Imi, Clothes.
 Imi kara, To make clothes.
 Imikara guru, A dressmaker.
 Imok, A bait.
 Imok omari, To bait.
 Inam, Which.
 Inambe, Which thing.
 Inambe niyakka, Either.
 Iana, What.
 Inan niyakka, Whatever.
 Inao, An Aino idol.
 Ine, Four.
 Ine, Where is it?
 Ine otutan na, Fourth.
 Ine samba, Square; four-sided.
 Ine hott ne, Eighty; fourscore.
 Ine shin ne, Four times.
 Ingara, To look; see.
 Iriwak, One's relations.
 Ingarihike, If or when one sees; or in reference to seeing.
 Iniseya, A hand-net.
 Inkarabobo, The pupil of the eye.
 Inne, Large; as, Inne kotan, A large village.
 Inonno, Prayer.
 Inonno itak, To pray.
 Inu, To hear.
 Inu huke, In reference to what I heard.
 Inuno, Easy to understand.
 Inukuri, Incapable of doing anything.
 Inunukashiki, To bear with.
 Ipawetenke, To command.
 Ipihike, To count.
 Ipokash, Ugly.

Iraitagiri, Thanks.
 Iraitagiri ambe, Thankfulness.
 Iraitagiri ka iramushikari, Ungrateful.
 Iraitagiri tek, Thankful.
 Iraitagiri tek guru, A grateful man.
 Iram, Together.
 Iramaure, To hunt.
 Iramasure, Pretty.
 Irambotarare, Noisy.
 Irambotarare tek guru, Noisy persons.
 Iramisamka, To lead astray.
 Iramkit tarara, Suspicious; afraid; fearful.
 Irampokiwen, Pity.
 Irampokiwiwen tek guru, A pitiable person.
 Iranakka, A hindrance; a difficulty.
 Irangaraspte, How do you do.
 Irangaraspte iyaiko irushikari, A salutation.
 Irara, Sly; cunning.
 Irat, Not able to find.
 Irenga, Disposition.
 Irenga atte, To be on good terms with.
 Irenga wen, Not to be on good terms with; indisposed.
 Iriwak, One's relations.
 Iroho, Colour.
 Ironne, Thick in number.
 Irushika, Anger.
 Irushikari, To make angry.
 Irusa, To lend.
 Isa, To reap.
 Isaika, Easy.
 Isam, Is not.
 Isama, Is not.
 Isamak ye, There is not.
 Isam aikap ambe ne, Must; necessary.
 Isamkotomambe, It is not.
 Ishi, A bird's tail.

Ishikoro, Belief.
 Ishikoro an, To believe.
 Ishitaiki, To stretch anything.
 Ishinirep, A ghost.
 Ishitaiki ni, A straining stick.
 Ishikoro shomoki, To disbelieve.
 Ita, (Jap.) A board; plank.
 Itak, A word; speech.
 Itakambe, A speech.
 Itak bei, A thing spoken; a person's speech.
 Itak hoshipiri, To countermand.
 Itak kashi, A tale; a story.
 Itak kashi guru, A tale-teller.
 Itak ni sa, Said; spoken.
 Itak un uni, To splutter in speak.
 Itangi, A cup. [ing.
 Itasare, To exchange; change.
 Iteki, Stop; cease (imperative).
 Iteki earupa, Don't go.
 Iteki kara, Don't make.
 Iteki nep ye, Don't say anything.
 Itek'ka, A forbidding; prohibition.
 Itek'ka kara, to prohibit.
 Itomo, Peace.
 Itomo kaitak, To make peace.
 Itomo kaitak guru, A peace-maker.
 Ittone, To go and come.
 Itunnap, An ant.
 Ituyetuye, To winnow.
 Iunin, To be in pain.
 Iushini, *Acanthopanax ricina folia*.
 Iwakba, To bury.
 Iwan, Six.
 Iwan otutanne, Sixth.
 Iwange, Health.
 Iwange, To use.
 Iwange aikap, Useless.
 Iwange okaya, Have you health?
 Iwan shin ne, Six times.
 Iwaashi, Sardine.
 Iwatobe ni, *Acer tataricum*.
 Iwsu, Brimstone.

Iyai, Danger.
 Iyai a, Be careful.
 Iyako irushikari, May you be well.
 Iyapo, Father.
 Iyatte, An ornament.
 Iyomanrei, An Aino feast.
 Iyak be, A sickle.
 Iyoshi no, At last; lastly.
 Iyoshiun, Afterwards.
 Iyushipi, Fat of any kind.

K

K, I; prefix; contraction of Kani, I.
 Ka, In ; at the time of.
 Ka, Sign of objective case.
 Ka, Thread; cotton.
 Ka, Although.
 Ka, To make.
 Kachiu, To throw, as a spear.
 Kai, To carry.
 Kaite, An anchor.
 Kaitepusu, To draw up anchor.
 Kaite range, To cast anchor.
 Kaki, Also.
 Kakihi, Younger brother.
 Kakka, Or.
 Kakush, To cross, as a bridge.
 Kam, Flesh.
 Kama, (Jap.) A kettle.
 Kama, To step over.
 Kambi, Paper.
 Kamiyashi, A ghost.
 Kampaushi reki, Moustache.
 Kamoi, God.
 Kamoi humi, Thunder.
 Kamoi imeru, Lightning.
 Kamoi moshiri, Heaven.
 Kamoi pungara, Shizoo-phragma
 hydangioides.
 Kan, I am.
 Kana eki, To plane.
 Kando, Heaven.
 Kando orowa ran, To descend from

 heaven.
 Kando orun rikin, To ascend to
 heaven.
 Kane, (Jap.) Metal.
 Kane kik guru, A blacksmith.
 Kane koroka, Although it is so.
 Kane tauchi, A hammer.
 Kankan, The intsetines.
 Kani, I.
 Kani ku shaot, I run away.
 Kanit, shuttle.
 Kanna, Again.
 Kanna itak, To repeat.
 Kanna sui, Again; lately.
 Kanro, Make thou.
 Kapa chiri, An eagle.
 Kapin, A sea-gull.
 Kapu, Skin ; bark of a tree.
 Kapu noye, To pinch.
 Kapu kara, To peel.
 Kapuri, To skin.
 Kara, To make.
 Karakara, To stroke, as the beard ;
 to comb.
 Karakari, To roll.
 Karaku, Nephew.
 Karapi, A maker.
 Karimpa ni, A cherry tree.
 Karimpa ni kaop, A cherry.
 Karop, A bag.
 Karush, A mushroom.
 Karushi, A berry.
 Kaseshiki, To spread over; to
 spread a cloth.
 Kashi, Towards.
 Kashihe, Towards.
 Kashiki, A jug.
 Kashiioiki, To provide for.
 Kashi seshiki, To cover.
 Kashikep, To clear away.
 Kashup, A ladle.
 Kasui, Help.
 Kata, Above; upon.
 Kathimat, Mistress of a house.

Katu, Behaviour.
 Katu, Reason.
 Katuhu, Shape; form.
 Katui ush, Crazy; mad.
 Katu kara, To behave well.
 Katu kara guru, A polite person.
 Katu wen, Misbehaviour.
 Katu wen guru, An impolite person.
 Kaukau, Hail.
 Kaukau as, To hail.
 Kaye, To break.
 Kaye, A sail.
 Kaye ni, A mast.
 Kaye koro, To set sail.
 Ke, I.
 Ke o, I eat.
 Kechi, To groan.
 Keki, The under part of the knee.
 Kem, A needle.
 Kem, Blood.
 Kema, The leg.
 Keman, A famine.
 Kema nan, Foot-ache.
 Kembui, The eye of a needle.
 Kemi, Rare; scarce.
 Kemi ambe, A precious thing.
 Kemi naka rushika, Grave; solid.
 Kem nu, To turn against; revenge.
 Kem nu, To bleed.
 Kem nuri, To cause to bleed.
 Ken asu tunguru, A viper.
 Kene, The elder tree.
 Kenituk, To sprout, as a seed.
 Kenuma, Hair of the body.
 Keoripak, Inconvenient.
 Kera, Sweet.
 Kera an, To be sweet.
 Keramu an, I understand.
 Keramu peutok, I do not understand.
 Keri, Shoes.
 Kerikeri, To scrape.
 Kes, Every.

Kes, To kindle.
 Kesamba, To follow.
 Kesanchikara, Every night.
 Kesanchikara kesanchikara, As above.
 Keshup, Every month.
 Keseki, The end.
 Keshup, Head.
 Kesorup, A peacock.
 Kespa, Yearly.
 Kesto, Daily.
 Kesto kesto, As above.
 Kesup, The head.
 Keutomo, The mind; soul.
 Keutomo isam, Soulless.
 Keutomo kashine, Thoughtless.
 Keutomo okeri, A matured soul.
 Keutomo pase, Thoughtful.
 Keutomo sok guru, A fool.
 Keutomo urenga, United; peaceable.
 Keutomo urenga shomoki, Disunited.
 Keutomo yupke, Strong-minded.
 Keweram, Short.
 Keweram guru, A dwarf.
 Keweri, Tall.
 Keweri guru, A giant.
 Ki, To do.
 Ki, A louse.
 Ki, Used as a suffix always signifies action.
 Kik, To beat.
 Kiki, To scratch.
 Kik kik, Exclamation of surprise (women).
 Kikin ni, A tree the Ainu use for Kikiri, A fly. [tea
 Kim kim, To lick.
 Kim ran, To torment.
 Kimta, Mountain.
 Kina, A mat.
 Kina, Bushes.
 Kinnai, Grass.
 Kinnai obui, A flower.

- Kinup, A plane.
 Kinup, The kidneys.
 Kira, To run away.
 Kirai, A comb.
 Kiri, Marrow.
 Kiri, To know.
 Kiri bone, A marrow bone.
 Kiripe, To turn over.
 Kiroro, Health; strength.
 Kirorokoro, To have health.
 Kirorokoro guru, A healthy person.
 Kiru, To roll over.
 Kisakisa, To bore.
 Kisara, The ear.
 Kisatturu, Ear-wax.
 Kiseri, Tobacco pipe.
 Kiseri ukye ka, To light one's pipe.
 Kishima, To lay hold of; seize.
 Kishimatek, To fear.
 Kitai, A mountain.
 Kitesh, Name of a climbing plant
 (convolvulus).
 Ko, The privates.
 Kobecha, A wild duck.
 Kochi, Flat; level.
 Kochikara, To make level.
 Koiki, To catch.
 Koiki, To scold.
 Koipak, Greedy.
 Koishum, Foam; froth.
 Kokandama, To deceive.
 Kokari, To wrap up.
 Kokka puta, Knee-cap.
 Kokka saba, The knee.
 Kokkashirotko, To sit upon one's
 haunches in Japanese fashion.
 Konchi, Hat; esp.
 Kongane, Gold.
 Konkoni, Feathers.
 Konoburu, To like; be fond of;
 wish for.
 Konobutek, Pleasant; nice.
 Konru, Ice.
 Kopan, To dislike.
 Kopashirota, To insult.
 Kopoye, To mix; put into.
 Korachi, Like; as.
 Koranak ne, Because.
 Kore, To give.
 Kore an wa, Have you given?
 Koro, To have; possess.
 Koroka, But.
 Koroku, *Petasite japonicum*.
 Koropei ambe, Possessions.
 Koropok, A race of dwarfs who are
 said to have inhabited Hokkaido
 before the Aino.
 Koroshaki, Forward; fast.
 Koro-tari, Possessors.
 Koro wa, With; by means of;
 possessing.
 Koshik kote, To take a fancy to.
 Koshi machi, Daughter-in-law.
 Koshne, Light.
 Koshne kara, To lighten.
 Koshunke, Deception.
 Kota, To put on.
 Kotan, A town; village; city.
 Kotan guru, An inhabitant.
 Kotan kara kanoi, The Creator.
 Kotan utari, Inhabitants.
 Kotan utara, Inhabitants.
 Koteka, In front of.
 Kotehaki, To place in front of.
 Kotehakita, To write for; perform
 the duties of an amanuensis.
 Kotehakita ki guru, Amanuensis.
 Kotki, Sexual intercourse.
 Koto kai, A servant.
 Kotukka, To stick on.
 Kotukka, To light, as a pipe.
 Kowen, To hate.
 Ku, I; Contracted from Kuani, I.
 Ku, A bow.
 Kuani, I.
 Kuani yaikota, I myself.
 Kuan no, Straight.
 Kuan no aa, Upright.

Kugoro, My; mine.
 Kui kui, To gnaw.
 Kui tok, A wild goose.
 Kuka, A bow string.
 Kukon, My; mine.
 Kuku ekaot, I myself.
 Kumadaki, One's sister.
 Kumichi, My father.
 Kumiush, Mildew.
 Ku ne wa, I that am.
 Ku neru we ne, I am.
 Kuni, Thus; as much as.
 Kuni kuran, Probably.
 Kunip, Business.
 Kuni un, To my home.
 Kunne, Black, dark; night.
 Kunne ambe, Blackness.
 Kunne chup, The moon.
 Kunne ibe, Supper.
 Kunne wa, Sunrise; daybreak; lit;
 the departure of night.
 Kunne wa ibe, Breakfast.
 Kunne shik nurn, The black of the
 eye.
 Kupita, To unstring a bow.
 Kupka, A mattock.
 Kuru, A person.
 Kuru ki, Gills of a fish.
 Kuru konoburu, Philanthropic.
 Kuru konoburu ambe, Philanthropy.
 Kuru konoburu gurn, A philan-
 thropist.
 Kuru kowen, Misanthropic.
 Kuru kowen ambe, Misanthropy.
 Kuru kowen guru, A misanthropist.
 Kurukpe, Dew.
 Kush, To pass over.
 Kush ta, Opposite; the other side.
 Kusu, In order to; reason; cause.
 Kusuwept, A pigeon.
 Kut, A girdle.
 Kuta, To spill.
 Kutari, We.
 Kutehi, The kokuwa, a fruit.

Kutek guru, A servant.
 Kut korasui, The loins.
 Kuttoko, Upside down.
 Kuwa, A stick.
 Kuwaba, To bite.
 Kuwari, A spring bow.
 Kuye awa, A thing spoken, said.
 Kuyekai chup, December.
 Kuye pan, To do business.
 Kuyu po, Elder brother.

M

Ma, To roast.
 Ma, To swim.
 Machi, Wife.
 Machi ahup kara, To marry.
 Machi hi, Wife.
 Machikap, A water fowl.
 Machi sak guru, A bachelor.
 Maka, To open.
 Maka nak, What.
 Makiri, A small knife.
 Makta, Away; on one side.
 Makta anu, To clear away.
 Makta, ari, To clear away.
 Makuntapsudo, Muscles of the arm.
 Maratto, A feast.
 Marek, A hook used for fishing.
 Mashikin, Much; too; over.
 Mashikin no pon, Too little.
 Mashikin no poro, Too much.
 Mat, Woman; female.
 Mata, Winter.
 Mat etun, To take a wife; marry.
 Mat kachi, A girl.
 Matne, Female.
 Matne bo, A female child.
 Matne seta, A bitch.
 Mau, The seed pod of a rose-bush;
 a bur.
 Maushiro, To whistle.
 Mausok, To yawn.
 Mawe, Breath.
 Maynake, To itch.

Mayaiki, Spots; pimples.
 Mayaikishiyeye, The itch.
 Mean, Cold.
 Mechakka, The skull.
 Mekashipi, Back fin of a fish.
 Menbiro, Garlic.
 Memke, To shave.
 Menoko, A woman.
 Menoko ram guru, Womanish.
 Meraike, To be cold.
 Mi, To clothe; wear.
 Mi ambe, Clothing.
 Michi, Father.
 Miki, To bark.
 Mina, To laugh.
 Mina kane, To smile; pleasant.
 Mo, Gentle; peaceable.
 Mo, Row.
 Mo chip, A row boat.
 Moashiki pech, The little finger.
 Moi moi, To shake; to tremble.
 Moi moike, To cause to move; to move.
 Moire, Slow; late.
 Mokiuta chup, April.
 Mokorusui, Desirous of sleep.
 Mokorusui tek, Sleepy.
 Mokoro, To sleep.
 Mokurup, Fin of a fish.
 Mom, To flow along, as a river.
 Momambe, A female deer
 Momaute chup, June.
 Monak, To wake up.
 Monan, Busy.
 Monian, Work; labour.
 Monin, Rotten.
 Mono a, To sit.
 Mono okai, Quiet; still.
 Monraige, To work; labour.
 Monraige guru, A labourer.
 Mose, To mow; cut; reap.
 Mose, A nettle.
 Moshima, Another; other; alone.
 Moshima anike, The other.

Moshima okai, To let alone.
 Moshiri, A country; island.
 Moshiri ikkeme chep, A fish upon
 which the world is thought to rest.
 Moshirikes, The east.
 Moshiripa, West.
 Moshit chup ok, The north.
 Moshit chup ka, The south.
 Moshirun utara, Inhabitants of a
 country.
 Moshosho, To rouse up.
 Mosomoso, A maggot.
 Mososo, As above.
 Motoho, Origin.
 Mui, A winnow.
 Muisak, To sweep.
 Mukara, An ax.
 Mukaru shi, To cut ; to chop.
 Mukkau ne ni, A pole ; a beam.
 Mukku, A musical instrument.
 Mun, Grass; weeds.
 Munchiro, A kind of millet.
 Munosuraushi, A dunghill; a rub-
 bish heap.
 Munosura ushikehe, As above.
 Mun risei, To need.
 Munrishpa, To need.
 Muyak, A badger.
 Muye, A bundle.

N

Na, Sign of past tense.
 Na, Sign of comparative.
 Na, Yet; again.
 Na ane, Thinner.
 Na fu, Underdone.
 Nahenpak no, How many more?
 Nai, A small stream.
 Nai yau, Branch of a stream; tri-
 butaries.
 Nak, Where.
 Nakun, To where.
 Na isam, There is not yet.

Nam, To cool, as water.
 Namba, Capsicum.
 Nan, To ache.
 Nanchiu, Manchu ; Chinese.
 Nangoro, There will be.
 Nangorona, I will.
 Nanta, Fore part of a boat.
 Nanu, The face.
 Na ohak, Shallower.
 Napon, Yet a little; more.
 Napon no onteri, Wait a little.
 Ne, An affirmative particle.
 Ne, Together.
 Ne, Where.
 Ne, Who; which.
 Ne, And.
 Neakka, And; also; even.
 Neakne, If.
 Nehipak no, As much as this.
 Nekon, What ; why.
 Nekusu, Because.
 Ne manu, Who are called.
 Nen, Who.
 Nenburi, Whose fault.
 Nengoro, Whose.
 Nen neyakka, Anybody.
 Nen neyakka isam, There is somebody.
 Nepakno, How far.
 Nepka, Something.
 Nepka isam, Nothing.
 Nep ne a, What.
 Nep neakka, Anything; everything.
 Nep neakka nika shomoki, Disobedient.
 Nep nep, Anything whatever.
 Nep ta, What.
 Nep ta neakka, Whatever.
 Neta, Where.
 Neta neakka, Everywhere.
 Neta neakka isam, Nowhere.
 Neta ka, Anywhere.
 Netobaki, The body.
 Netobaki rui guru, A big person.

Ne umpoku, Some time or other.
 Neun ne akka, Certainly.
 Neun neun, Various.
 Nawa, And; also.
 Neyak aye, They say that.
 Ni, Wood.
 Ni periba, To cleave wood.
 Nichit ne, The cramp.
 Niham, Leaves of a tree.
 Ni hose, To fell a tree.
 Nika omari, To hang upon a tree.
 Nikaop, Fruit.
 Nikaopeni, To ripen.
 Nikapu, Back of a tree.
 Nikara, A ladder.
 Nikikora, To fold up.
 Nikonda, The knot of a tree.
 Nima, A tray ; trough.
 Nimaki, Teeth.
 Nimaki koni, To break one's teeth.
 Nimak ukerere, To gnash the teeth.
 Nimara, Half.
 Nimba, To lead; to draw.
 Ninu, To climb.
 Nin, To melt.
 Ninara, A hill.
 Ninkari, An ear-ring.
 Ninge, Gall.
 Ninu, To prick.
 Ninum, A walnut.
 Ni osshi, Heart of a tree.
 Nip, A handle.
 Nipek, A flame.
 Nipeki, Bright; sparkling.
 Nirei, Tattooing material.
 Nisa, Sign of past tense.
 Nisao, Hollow.
 Nisao chikuni, A hollow tree.
 Nisap, Suddenly.
 Nisatek, Daybreak.
 Nise, To dip; sip up.
 Nise wa ibe, To catch up and eat.
 Nisei, A valley.

Nisen, Acorn.
 Nishap shomo, Not for a time.
 Nishatta, To-morrow.
 Nishatta numani, To-morrow even-
 ing.
 Nishi, To ladle out.
 Nishimu, Lonely.
 Nishinrit, Root of a tree.
 Nishipa, Lord; master; sir.
 Nishiram, Misty; thick.
 Nishite, Hard.
 Nishite kara, To harden.
 Nishomap, Intention.
 Nishu, A mortar.
 Ni soro, Sky.
 Ni sozo, Scenery.
 Nit, A thorn.
 Nitau, To take long steps.
 Nitat, A swamp.
 Nitek, Branches of a tree.
 Nit ne kamoi, The devil-star.
 Nit ne tairum, Thatietium thunber-
 gii (Med.)
 Nituman, Trunk of a tree.
 Niu, A man.
 Niurak chup, September.
 Niurkka, Sap.
 Niuen, To growl.
 Nujakka, Even; also; and.
 No, An adverbial ending.
 Nochiu, The stars.
 Noibe, Brains.
 Noine iki, To become.
 Noitek, Tiring.
 Nokaha, A map; photograph.
 Nokaha kara, To photograph; draw
 a map.
 Noke, Testicles.
 Noko, A saw.
 Noku, An egg.
 Noku arare, To hatch.
 Nokkoro, To lay an egg.
 Nomi, A chisel.
 Nomi, A feast on the completion of

a house.
 Noni, Saliva.
 Noni, Appearance.
 Noni au, There is an appearance.
 Noporo, The forehead.
 Noshiki, Middle.
 Noshihiki, Half.
 Notakam, The cheek.
 Notken, Jaw-bone.
 Neta kap, A tool of any kind.
 Notoan, Calm (of the sea).
 Notowen, Rough (of the sea).
 Noya, Wormwood (*Artemisia vulga-
 ris*).
 Noyap, The temples.
 Noye, To twist; to wind, as cotton.
 Nuchat tek, Joyful.
 Nu, To hear.
 Nui na, Pride.
 Nui nush, To brush.
 Nukara, To see.
 Nukara humi wen, Unsaghty.
 Nukari, To show.
 Nukara weu, Ugly.
 Num, A ball.
 Numa, Hair.
 Numani, Yesterday.
 Numani onumani, Last evening.
 Numa ush, Hairy.
 Numi, Square measure.
 Numke, To choose; to separate.
 Numpu, To bind.
 Nu niss, I heard.
 Nu nangore na, I shall hear.
 Nunume, A broom.
 Nununup, To sweep.
 Nupka, Wilderness; forest.
 Nure, To note.
 Nuru we ne, I heard.
 Nutukkari, To turn round.
 Nuwap, To give birth to.
 Nuye, To write.
 Nuwa, Hearing.
 Nu yan, Listen.

O

- O, To ride.
 Oa, A frog.
 Oara, One.
 Oarakema, One leg.
 Oarashik, One leg.
 Oata, Animal seed; semen.
 Oara shiu ne, Once.
 Oatereke, To hop, as a frog.
 Oatteki, One-handed.
 Oattuye, To cut off.
 Oauch, An ear-ring.
 Obashuma, Preaching; ancient
 Obesa, Inquisitive. [things].
 Oboso, To pass through, as water.
 Ohak, Shallow.
 Ohari, To empty.
 Ohau, Aino stew.
 Oehiki, A tray.
 Oha, Empty.
 Ohetu, To pour out.
 Oheuke, Side ways.
 Ohoho, Deep.
 Ohon, A long while.
 Ohon no nukara, To stare.
 Ohon no roku, To sojourn; to live
 at a place.
 Ohon no uturu, For a long time.
 Ohunak, A few days ago; shortly;
 previous.
 Oibebi, Plenty.
 Oikush, To leak.
 Oira, To forget.
 Oishi, A bird's tail.
 Oitaksat, A mistake.
 Oitak sat au, To make a mistake.
 Oka, To let alone.
 Okai, To be at a place.
 Okaiugiri, Purposely.
 Okai wa shikashima, To take care of;
 to commit to the care of.
 Okaki, To cease; leave off.
 Okaki an, Leave off; pass away, as
 rain.
 Okakita, Presently; by and by.
 Okamoi, Syphilis.
 Okamoi koro, To have syphilis.
 Okapikura, To go steadily.
 Okari, Around.
 Oka sambe ka, To take care of.
 Okari ap kash, To walk round.
 Okash kamoi sak, Unhealthy.
 Okau, To hide.
 Okau, To put to; to put on.
 Okeri, To finish.
 Okewe, To drive away; to hunt.
 Okikurumi, Said to be the name
 of the Aino ancestor.
 Okira, Strength.
 Okirasak, Weak.
 Okirashinu, To be strong.
 Okkai, A male.
 Okkai ramgoro, Manly.
 Okkairamgoro guru, A manly per-
 son.
 Okoima, Wine.
 Ok suto, The back of the neck.
 Okuchichi, A valley.
 Oman, To go.
 Omanri, To send.
 Omap, To put.
 Omari, To put in.
 Omaukush ni, Styrax sp.
 Omke, A cold.
 Omke wars, To take cold.
 Ommekka, The thigh.
 Omoikoro, Adultery.
 Omoikoro guru, An adulterer.
 Omoi nu, To commit adultery.
 Omompe, Trowsers.
 Omonneurei, To praise.
 Onaha, Uncle.
 Onere, To know.
 Ongami, To do worship; make
 obeisance.
 Onsaichi, Bottom.

Onnaige, Kernel of a nut.
 Onne, An old man.
 Onnere, To know; remember.
 Ontaru, A bucket; pail.
 Onumani, Evening.
 Op, A spear.
 Opa ship ship, *Equisetum xylochaetum*.
 Opattek, To burst, as a volcano.
 Opeka, Straight.
 Opumbaki, A shrimp.
 Opush, To tear.
 Oputuge, To push.
 Oripak, A trouble; difficulty.
 Oroitap, To read.
 Oroma, To be in.
 Oroomari, To put into.
 Oropak, As far as.
 Orota, When.
 Orowa, And; from; after; that.
 Orun, To; unto; into.
 Orusi ahun, To enter in.
 Orushipe, News.
 Osa, A room.
 Osansanke, Loose; flux; not tight.
 Osek, Next.
 Osek chup, Next month.
 Oshiki, Inside of anything.
 Oshiki araka, The gripes.
 Oshi koni, To overtake.
 Oshima, To go in; enter.
 Oshimaki, The back.
 Oshirush, Game.
 Oshoyumbe, Fate.
 Osoma, Human excrement.
 Osoroho, The anus; posterior.
 Osherike, To be surprised.
 Oshi, Heart of a tree.
 Ossoraki, To be sorry for.
 Osura, To throw away.
 Osura ambe, Unless.
 Ota, Sand.
 Otaru, Sandy.
 Otchike, A plate; tray.

Oterike, To kick.
 Otke, A spear.
 Otobi tuye, Bald headed.
 Otta, In; into.
 Otta omari, To put into.
 Ottenna, Aino chief.
 Oturok, Between.
 Otuye kara, To call.
 Ou, To dig.
 Ouri, To bore a hole.
 Ouse, Before.
 Ouse arupa, To go on before.
 Ouse omanri, To send on in front.
 Oushike, A place.
 Oya, Other; another.
 Oyaitak, Irony; derision.
 Oyake, Outside; abroad.
 Oyaketa an, To be abroad; outside.
 Oyaketa oman, To go abroad.
 Oyakk, To beg pardon.
 Oyamokuto, Odd; funny.
 Oyamoshiri, Foreign countries.
 Oyamoshirun guru, A foreigner.
 Oyapa, Another year.
 Oyashiru, The day after to-morrow.

P

Pa, A year.
 Pa, Smoke.
 Pa ashin, A chimney.
 Pa emgo, Half a year.
 Pai, Bushes; brush-wood.
 Pai an, Go.
 Pai anro, Let us go.
 Pai ash, (plural) Let us go; or we go.
 Paikara, Spring.
 Paka ne guru, I; A fool.
 Pakari, To measure.
 Pakari kano, weights.
 Pake sara, Proud.
 Pake sara guru, A proud person.
 Pak ne, As far as.
 Pak no, As far as; as much as.

- Pak no ke, Sufficient.
 Pan, Sweet.
 Pana, Low; below.
 Pana, Dust.
 Pancho, A mechanic.
 Paporo, Old.
 Paporo wa, State of being old.
 Papush, Lips.
 Papush turiri, To pout the lips.
 Para kina, Lysichiton kamschat-
 kease.
 Para ori, The instep.
 Parateki, Back of the hand.
 Paro, The mouth.
 Paroho, Mouth.
 Paroho nuye, To write what another
 says.
 Parohosange, To speak for or
 against.
 Paruknat, Disobedient.
 Parumbi, The tongue.
 Parunum, To kiss.
 Paru seahiki, To shut the mouth.
 Paru yupke, Proud.
 Pase, Heavy.
 Pase no kara, To render heavy.
 Pase orashipi, Important news.
 Pashi, Cinders.
 Paana, Dust made by stirring the
 fire.
 Paspas, Charcoal.
 Pasukuru, A crow.
 Patek, Only.
 Patoi turiri, To make faces.
 Pawe tok, Wise; discreet.
 Pei, A thing.
 Peikampe huttari, *Senecio palmatus*.
 Peikanke, To float.
 Pekostne, An instrument for sepa-
 rating the threads in weaving.
 Pana, Upper; above.
 Pena, Origin.
 Pene, Kind.
 Peni, Liquid; fluid.
 Peni, Inland; country.
 Peni un utari, Countrymen; moun-
 tainers.
 Penram, The chest; breast.
 Pera, The lips.
 Perabasui, A spoon.
 Perai, A fish-hook.
 Perangai echipo, A row-boat.
 Pereke, Any broken thing; rubbish.
 Pereke, To leak.
 Peroke, A ray of light.
 Periba, To split; cleave, as wood.
 Perinke, Sticky.
 Peripa, To wipe.
 Perupa, To smash.
 Pet, A river.
 Petchi ne, Wet through.
 Pet ka shu, To cross a river.
 Petpena, Origin of a river.
 Petput, Mouth of a river.
 Petsama, Bank of a river.
 Petsamata, By the side of a
 river.
 Peturara, Steam.
 Peyau, Branch of a river.
 Peucia, A street.
 Peuchi shuma, A flint.
 Peurep, A bear's cub.
 Peutek, A negative particle.
 Pi, To untwist.
 Piapa, Millet.
 Pietuk, Archangelied goneline.
 Pinne, Male.
 Pinne ran, Two-year old bear.
 Pinne seta, A dog.
 Pinni, Ash tree; *Fraxinus*.
 Pinunu nakara, To peep.
 Piota, Coarse sand.
 Pira, A bank.
 Pirakka, Clogs.
 Pirasa, To spread out; extend;
 blossom.
 Piri, A wound.
 Pirika, Good; well; safe; sure.

- Pirika no enkore, To look upon with favour.
 Pirika, no yai nu, To think well of.
 Pirikar ne, To be good.
 Pirika wa, All right; all safe; state of being well.
 Piriku paraho eange, To speak for.
 Piriomori, To wound.
 Piro, A hurt; a pain.
 Piro omari, To hurt.
 Piru, To wipe.
 Pishi, To enquire.
 Pishikata, To and fro.
 Pishikata apkaash, To walk to and fro.
 Pishita, The sea-shore; beach.
 Pishita utari, Persons who live by the sea-shore.
 Piske, To count.
 Pita, To untie; undo; unstring a
 Pituru, Fresh. [bow.
 Pituru chep, Fresh fish.
 Pituru kam, Fresh flesh.
 Piuehi, A flint.
 Piye, seed.
 Po, Small.
 Po, A child.
 Poat, Menses.
 Poho, A child.
 Poi, Little; small.
 Poi shuma, Pebbles.
 Poka, Only.
 Poki, Vagina.
 Pokna, Under; below.
 Pokna moshiri, Hades.
 Pomparupi, The throat.
 Pon, Small.
 Pone, A bone.
 Poneik, An inch. Distance from point to first joint of thumb.
 Pone ik, A joint.
 Pon hame, A soft voice.
 Pon machi, Concubine.
 Pon no, A little.
 Ponottena, An under-chief.
 Ponpaki, A toad.
 Pop, To boil.
 Popke, Hot.
 Poppe, Sweat; perspiration.
 Poppeta shin, To perspire.
 Poppu, A bamboo.
 Popush, A blister.
 Poro, Large.
 Porohawe, A loud voice.
 Poromachi, Wife.
 Poro no, Many.
 Poron no, Too much.
 Poron no iberi, To gorge.
 Poroshi-ke pech, The thumb.
 Poro no an, There are many.
 Poro-ottena, The highest chief.
 Posak, Barren; childless.
 Poso, To pass through, as water.
 Pu, A godown.
 Pui, A hole.
 Pukusa, Album sp : (mi toriatis).
 Puma kore, To reward.
 Puni, To lift.
 Punkara, A grape-vine.
 Punkara hat, A grape.
 Punkan, Crataegus sp.
 Punke, To guard.
 Puri, A custom.
 Puri, Nature.
 Puri, Very.
 Puri wea, Very bad.
 Puri yupke, Fierce; wild.
 Push, To explode.
 Pusu, To draw up.
 Put, Mouth of a river.
 Putuyo, To push away.
 Puyara, A window.
 Puyara otki, A mat hung before a window.

R

- Rabokita, When.
 Rachitara, Slowly.

- Rachitara ap hash, To walk slowly.
 Rai, Death.
 Raihetuhu po, A still-born child.
 Raike, To kill.
 Rai korachi, Unsightly; abominable.
 Rai korachi okai, To be at the point of death.
 Rai kuru netobaki, A corpse.
 Rai nisa, Dead.
 Rai okeri, Dead.
 Rai oman, To die.
 Raka, Use.
 Raka an, To be of use.
 Raka isam, Useless.
 Raka sok, Useless.
 Rakka, Seal.
 Rahuru, A fog; mist.
 Ram, Low.
 Rama, Mind; soul; spirit.
 Ramachi, The spirit; soul; mind.
 Ramachi sak guru, A fool.
 Rama okamba, Thought.
 Rama okamba tek, Thoughtful.
 Rama okamba tek guru, A thoughtful person.
 Rama sak guru, A fool.
 Rametok, Brave.
 Rametok koro guru, A brave person.
 Ramma, Often.
 Ramma rasuma, Very often.
 Ramma shiyeye guru, An invalid.
 Rammokka, Fun; a joke.
 Rampoki wen, Piteous; pitiable.
 Ramrama, Scales of a fish.
 Ramrama, To bruise.
 Ramu, The heart; mind; soul.
 Ramu am, Careful; thoughtful.
 Ramu aye, To praise.
 Ramu pirikari, To revive.
 Ramu riten, Pleased; high-spirited.
 Ramu shikarun, To remember.
 Ramu shiroma, Comfort.
 Ramu shiroma tek, Comfortable.
 Ramu shiroma tek guru, An easy person; quiet man.
 Ramu tuye, To be excited.
 Ramu tuye ri, To excite.
 Ran, To descend.
 Ranke, To let down.
 Ranoshima, To sink.
 Ranrange toi, Mire.
 Rap, Feathers.
 Rara, The eye-brows.
 Rara, To dive.
 Raraku, Slippery.
 Rarempok, The eyelids.
 Rat, Phlegm.
 Rat chako, A swamp.
 Rayochi, A rainbow.
 Re, Three.
 Rechikari, A small three-legged instrument.
 Rehott ne, Sixty.
 Re ikashima hott ne, Twenty-three.
 Re ikoshima wa, Thirteen.
 Reipun, To go.
 Reipun moshiri, An island in the midst of a river.
 Reki, Whiskers; beard.
 Reki hi, Whiskers.
 Rekkup, Wings.
 Rekte, To play, as music.
 Rekuchi, The head.
 Rekuchi araka, Headache.
 Rekuchi nimba, To seize the throat.
 Rekutumba, A necklace.
 Ren, Three men.
 Re ni, Three men.
 Rengai ne, Many.
 Remuye, Three bundles.
 Rera, Wind.
 Rera as, To blow.
 Rera as shiri an, The wind is blowing; windy weather.
 Re samata, Three-aided; thirdly.
 Re shiu ne, Three; three times.
 Retara, White.

Retara paa, White ashes.
 Retatt chiri, A swan.
 Retattshik num, The white of the eye.
 Reuke, To be bent.
 Reushi, To stay; lodge.
 Reushiri, To cause to stay at a place.
 Rewe, To string a bow.
 Reye, To lend.
 Reyena arapa, To go stooping.
 Ri, High.
 Ri, To pull up or off.
 Ri, A causative suffix.
 Rishamush, An evergreen plant.
 Riari, To provide.
 Richi, Veins.
 Rikin, To ascend.
 Rikita, Above.
 Riri, Motion.
 Riri, A wave.
 Riri shiye tuye, Ebb of tide.
 Riri ya, Flow of tide.
 Risei, To pull up, as weeds; to pluck out.
 Rishipa, To gather; to pluck off.
 Riten, Soft.
 Riten toi, Soft earth.
 Riuka, A bridge.
 Riuriu, Rough, as the sea.
 Riya, To pass time.
 Riya, Old.
 Rokan, To sit.
 Roku, To abide; dwell.
 Roro, Head of the fire-place.
 Rosoku, Candle.
 Rosoku beheri, Candle-light.
 Rcsuki shinot, A dance.
 Rotta a, To sit at the head of the fire-place.
 Ru, To melt.
 Ru, A road.
 Ru chup ka, East side of the road.
 Ru chup pok, West side of the road.
 Rui, Dear; expensive.

Rui, To burn.
 Rui ambe, This kind of thing.
 Ruige, To sharpen; to grind.
 Rui no, Sign of superlative.
 Ruirichi, Jugular vein.
 Ruki, To swallow.
 Rukopi, Cross-roads.
 Run nu, Lower.
 Ruri, Sufficient.
 Ruri sak, Insufficient.
 Ruop, A squirrel.
 Ruri yupke, Firm; strong.
 Ruri yupke guru, A fine person.
 Rush, Skin.
 Rusui, Desire.
 Ru tom, Square place inside the fire-place.
 Ruturai an, To lose one's way.
 Ru wa akeri, To vanish from sight.
 Ruwe ni yakka, If.
 Ruye, Great.
 Ruye ashipikichi, The thumb.
 Ruye ni, Thick wood; a forest.

S

Saba, The scalp.
 Saba, numa, Hair of the head.
 Saba karakara, To comb the hair.
 Saba ne guru, Superiors.
 Sabe ne utari, Superiors.
 Sak, Not; without.
 Sak, Summer.
 Sakanke, To cook by boiling.
 Sakanram koro, Quarrelsome.
 Sak ne, Before.
 Sak ne pa, Last year.
 Sak noshiki, Midsummer.
 Samambe, A kind of fish—sole.
 Samba, The side.
 Sambe, Heart; pulse.
 Sambe tok tak, The beating of the heart or pulse.
 San, To go down.
 Sande, To send down.

- Saniki, Descendants.
 Sanke, To give; bestow.
 San ni, To think of; consider.
 Saraha, Tail.
 Sarski, A rush.
 Sarampa, Adieu; good-bye.
 Sarare, To open.
 Sarorum, A crane.
 Sarush, A tail.
 Sat, Dry.
 Sat chep, Dried fish.
 Sat kam, Dried flesh.
 Satke, To dry.
 Satpe, Phlegm.
 Sat tek chep, Dried fish.
 Saya, A wasp.
 Saya seta, A wasp's nest.
 Sayo, Food for the sick.
 Sei, To carry.
 Seikachi, A lad.
 Sekora nakkne, If it is so.
 Sekoro, Thus; so.
 Sekoro, That which; those who.
 Sekoro a yep, Those called.
 Semp, A hammer.
 Semp omari, To hammer in.
 Senkaki, Cloth.
 Sep, Broad.
 Sepa, Afterwards.
 Seri, Wild parsley.
 Serimak, Health.
 Serimak koro, Healthy.
 Serumbo, A tobacco pipe.
 Serumbo uhiye ka, To light one's pipe.
 Sesek, Hot.
 Sesekka, To heat.
 Seshi, To close; shut up; to stop up.
 Seta, A dog.
 Seta koro ni, Burdock.
 Setu, A nest; seat; chair.
 Seturu, The back.
 Seuri, The throat.
 Seyepo, A snail.
 Shama, Side of anything.
 Shamaketa, Near.
 Shamata, By the side of.
 Shaman, Japanese.
 Shampotsu noiba, Hungry.
 Shan, A shelf.
 Shaot, To run away.
 Shattek guru, A consumptive person.
 Shep, Broad.
 Sheppa, Guard of a sword.
 Shi, Horse dung.
 Shi, High.
 Shibe, The autumn salmon.
 Shihumu yara, To knock at a door.
 Shikan matki, To go round, as a wheel.
 Shikai, A nail.
 Shikari, Round.
 Shikarip, A wheel.
 Shikaashima, To keep; govern.
 Shikaashima wa okai, To commit to the care of another.
 Shikehe, Luggage; goods.
 Shiki, Carax sp.
 Shiki, The eye.
 Shiki maka, To open the eyes; wake up.
 Shiki nak, Blind.
 Shiki num, The eye ball.
 Shikirukire, To twist.
 Shikisaia, To shake one's self, as a dog.
 Shikiutu chup, The month of May.
 Shikka muk, To close the eyes.
 Shikkeruru, To roll one's eyes about.
 Shikkeu, A corner.
 Shik no, Full.
 Shik no omari, To fill.
 Shik nu, To live.
 Shiko, Sight.
 Shikoba, Example.
 Shikopop, To rust.
 Shik rap, Eyebrows.
 Shik raparapa, To wink; blink.

Shik shamū. To squint.
 Shim, A spring.
 Shima, To bind.
 Shimauta chup, July.
 Shimon, The right.
 Shimon samata, The place on the
 right-hand side.
 Shimon samba, The right side.
 Shimon teki, The right hand.
 Shimoye, To tremble; shake; move.
 Shimpui, A well.
 Shina, To tie up.
 Shinai, A main river.
 Shinau chup, November.
 Shine, One.
 Shine an chikara, One night.
 Shineba otutanne, Ninth.
 Shinebeshi, Nine.
 Shinebe sambe, Nine.
 Shinebe shiune, Nine times.
 Shine ikashima wa, Eleven.
 Shine keutomo goro, Unanimous.
 Shine shiune, Once.
 Shine ni, One man.
 Shine otu tanu, The first.
 Shinepei, One thing.
 Shine utari, Relations.
 Shingep, Small fire-wood.
 Shini, To rest.
 Shin ke an, To be tired.
 Shinki humi, Tired.
 Shin na an, To be different.
 Shinnai, Different.
 Shino, Truly; certainly.
 Shinot, A song.
 Shinot saki, To sing.
 Shinri, Root of a tree.
 Shinrit, Ancestors.
 Shinrush, Moss.
 Shintoko, Lacquer-ware (Aino trea-
 sures).
 Shio, Flat; level.
 Shioka, Past; behind.
 Shio kara, To level; to flatten;

spread out,
 Shioka an, In the past.
 Shippo, Salt.
 Shiramborori, Stubborn.
 Shiramborori tek guru, A stub-
 born person.
 Shirapa, To leak.
 Shiraraha, To become calm.
 Shirarapesh, Rough; unsettled.
 Shirau, A large horse-fly.
 Shiri, True.
 Shiri, Sign of superlative degree;
 very.
 Shiri, Instead of.
 Shiri, The earth; world.
 Shiri, The weather.
 Shiri an, Sign of present tense.
 Shiri wen, Bad weather.
 Shirika, A scabbard; sheath.
 Shirikashike, The outer side of
 anything.
 Shiriki, A substitute.
 Shiriki, Painting; varnished;
 spotted; coloured.
 Shiriki yousep, Variegated.
 Shirikikunne, Dark; evening; lit.,
 earth blackening.
 Shiri kunne an, To be dark.
 Shiri ne, Truly; in truth.
 Shirionuma, Evening.
 Shiripa, The point of anything.
 Shiripekere, Daylight.
 Shiripirika, Fine weather.
 Shiripokike, The lower side.
 Shiri shimoye, An earthquake.
 Shito, Flower.
 Shiritokkoro, Pretty.
 Shiokari, Silver.
 Shiroteiki, To stamp with the foot.
 Shirotek teriki, To stamp with the
 foot.
 Shirotke, To sit down with a
 thud.
 Shiruhiye, A bonfire.

- Shirukuyeka, To make a bonfire.
 Shirukuru, A poor man; a bad man.
 Shirunin, An echo.
 Shiso, The left-hand side of the fire-place, where the master sits.
 Shitaigi, To beat.
 Shitaigi omari, To knock down.
 Shit nu, To live.
 Shitoma, Fear; dread.
 Shitomasak guru, A fearless person.
 Shitomatek guru, A timid person.
 Shitte, Full.
 Shitte no omari, To fill.
 Shittumu pekere, Daybreak.
 Shituriri, To stretch one's self.
 Shiu, Bitter.
 Shiuku, A male bear.
 Shiune, Adverbial ending for numerals; time or times.
 Shiunin, Yellow.
 Shiuni gane, brass.
 Shiwende, Slow in walking.
 Shiyetok em, The future.
 Shiyetok ramu, To think of the future.
 Shiyeye, Sickness.
 Sho, So.
 Shomo, No.
 Shomo itak, Silent.
 Shomoki, It is not; he does not.
 Shomowa, No.
 Shomoyaikotanu, Disrespectful.
 Shonoke, Loss in business.
 Shoshipa, To gird up.
 Shotki, A bed.
 Shoukk, To borrow.
 Shu, A saucepan.
 Shu, To cross, as a river.
 Shui, Again.
 Shui, A hole.
 Shukup, To grow; be living.
 Shukus, The weather.
 Shuma, A stone.
 Shumumke, To wither.
 Shune, An Aino light.
 Shune kars, To make a light.
 Shungo, A lie; fraud.
 Shuop, A box.
 Shupe, To boil.
 Shupki, Bulrush.
 Shupun, A kind of fish.
 Shupuya, Smoke.
 Shusam, A kind of small fish.
 So, A waterfall.
 Soi, A kind of fish.
 Soita, A board.
 Soita, Outside; without.
 Sokeri, To become.
 Sokoni, Elder tree.
 Son, True.
 Son ambe, Truth.
 Son no, Truly.
 Soroma, A fen; brake.
 Sui, A short time since; lately.
 Suku peni, Saphoro japonica.
 Sum, Fat.
 Sunopa, Rumex.
 Sura, To let alone.
 Surugu, Poison.
 Surugu iberi wa raige, 1 to poison.
 Surugura, Aconitum.
 Susu, Willow tree.

T

- Ta, To; to a place.
 Ta, This.
 Ta, A suffix denoting time or place.
 Ta, To draw, as water.
 Ta ani, Here; on this side.
 Ta ani un arupa, To go on one side.
 Tai, Thick; great.
 Taiki, A flea.
 Taipe, Dregs; sediment.
 Takataka, A grasshopper.
 Tak na, Short.
 Tak sep, A rock.

- Tambako, Tobacco.
 Tambako iku, To smoke.
 Tambako kotukka, To light one's pipe.
 Tambako opi, Tobacco pouch.
 Tambei, This thing.
 Tambei-epakita, From now.
 Tambei gusu, For this reason.
 Tambene, This kind; thus.
 Tambene no chomo ne ya, Is it so or not?
 Tamtui, Intestines.
 Tan, This.
 Tanehup, This month.
 Tane, Now; this.
 Tane chuk, This autumn.
 Tane pak no, Till now.
 Tanguru, This person.
 Tanne, Long.
 Tan to, To-day.
 Tap, A mushroom.
 Tapan, This here.
 Tapero, The shoulder blade.
 Tapkara, To dance.
 Tapne, Plain; distinct.
 Tapne, So; really; indeed.
 Tapne an, It is so; it is plain.
 Tapne a ya, He says so.
 Tapne an akka, Nevertheless; although it is so.
 Tapne ka ne neru we ne, That is plain.
 Tapne ne koro, It being so.
 Tapne shomo ne, It is not so.
 Tapne tek ambe, That is plain; it is so.
 Tap auto, The shoulder.
 Tara, A sling for carrying bundles.
 Tarai, A dog trough.
 Tase, Breath.
 Tase tuye wa raige, To suffocate.
 Taskoro, Hoar frost.
 Tasuin, Sickness.
 Tasum^{ani}, Mulberry tree (*mura alba*).
 Tat, Birch bark used as candles.
 Tata, Exclamation of surprise.
 Tata, To chop.
 Tatⁿⁱ, Birch tree.
 Tat^{ashipi}, A torch.
 Te, Now; here.
 Teda, Here.
 Teda niyakka, Anywhere.
 Tede wa no, From here.
 Teedo, Ancient.
 Teeda wa no, From ancient times.
 Toino, Wet; damp.
 Teine pok na moshiri, Hell.
 Tek, An adjectival ending.
 Tek ani wa arupa, To lead.
 Take, The hand.
 Tekepe, The hand.
 Tek kochi, The wrist.
 Tek koto-ro, Palm of the hand.
 Tek kup, Wings.
 Tek mika, Back of the hand.
 Tek oshipi, Gloves.
 Tek popuash, A wart; corn.
 Tek sam, By the side of.
 Tek sambe, The pulse of the hand.
 Telkturi, To lift up.
 Tek unbe, Gloves without fingers.
 Tek ungane, Bracelets.
 Tek utomokite, To clap the hands.
 Tem, A mile.
 Tem, A stretch of the arms length-ways.
 Temkoro, To embrace.
 Teoro, Here.
 Teoro-nukanro, Look here.
 Teorota, At this place; here.
 Teppo, A gun.
 Tere, To wait.
 Tereke, To jump.
 Tereckai, To leave waiting.
 Teseki, Remainder.
 Te un, Here.

- Teuna, An adze.
 Teun guru, Family.
 Te wano, From now.
 To, A nipple; the female breast.
 To, A lake.
 To, A day.
 To, That.
 Toambe, That.
 Toada, There.
 Toani, There.
 Toanguru, That person.
 Toanushi, Yonder.
 Tobesambe, Eight.
 Tobeshi, Eight.
 Tobeshi ikashima wa, Eighteen.
 Tobeshi otutanne, Eighth.
 Tobeshiune, Eight times.
 To-emkots, Half the day.
 Toi, Earth.
 Toikuri, To suckle.
 Toita, A garden.
 Toi mok, An earth-worm.
 Toitanne chup, February.
 Toitai, Earth.
 Tokap, Day.
 Tokap chup, The sun.
 Tokap noshike, Mid-day.
 Tokeri, All day.
 Tokes, Evening; sunset.
 Tokitok, To chirp, as a bird.
 Tok koni, A snake.
 Tokombone, The ankle bone.
 Tokui, A friend; comrade.
 Tokushiah, Salmon-trout.
 Tomari, A harbour.
 Tomon, A nipple.
 Tomotuye, Breadth.
 Tomotuye, To cross, as a river.
 Tono, Government.
 Tononishpa, An officer.
 Tonto, Leather.
 Tontone, Hairless.
 Tontonippo, A wild boar.
 Top, Bamboo.
- Tope, Milk.
 Topen, Sweet.
 Topse, To split.
 Toraune, Idle.
 Toraune guru, An idle person.
 Torara, Leather.
 Tosepa, Exclamation of surprise.
 Toshiri, A grave.
 Toshiri anushiki, A cemetery.
 Toshira omari, To bury.
 Tu, Two.
 Tuima, Far; distant.
 Tuitanke, A small measure; two cups.
 Tuhott ne, Forty.
 Tukara, A sea-otter.
 Tukap, A kind of fish.
 Tukap kane, Wire.
 Tukpa tukpa, To peck, as a bird.
 Tukan, To shoot; strike; hit.
 Tum, To straighten.
 Tuman, Trunk of a tree.
 Tumi, War.
 Timukoro guru, A soldier.
 Tunno, Strong; wild.
 Tumu an, Often; many.
 Tumu an no issam, Rarely; not
 Tun, Two men. [many.
 Tunashi, Quick.
 Tunashi to, Quickly.
 Tunashi tunashi no, Very quickly.
 Tunchi, To interpret.
 Tun ne, Oak tree.
 Tun ren, Two or three men.
 Tu otutanu, Second.
 Tup, To shoot, as a star.
 Tupe, Two things.
 Tures, To take with one, as company.
 Turayenu, To lose one's way.
 Turesh, Sister.
 Turi, To lift up.
 Turi, To give over.
 Turiri, To push out.
 Turusehiyeye, A contagious disease.

Tusa, A sleeve.
Tusa, Elbow.
Tushu shiki, To tremble; to shake.
Tusu guru, A doctor.
Tushione, Twice.
Tutanu, The second.
Tutkopak, To take leave.
Tuwareke, To cool; refresh.
Tuye, To cut.
Tuye tuye, To brush.

U

U, Prefix denoting 'collectively.'
Uhaye, A fire; to burn.
Uhaye ka, To light; burn.
Uhaye nuburi, A volcano.
Uinakita, By degrees.
Uk, To take; pick up.
Ukau, To clear away; put away; to hide away.
Ukau biuki, To love; help; comfort; treat kindly.
Ukauka, To sew.
Uki rosore, To sit cross-legged.
Ukk, To open.
Uko, Prefix denoting a collective plura; together.
Ukoe, Food eaten; eaten with rice or millet.
Ukoiki, To quarrel.
Ukoirum, Together; with.
Ukoiram paian, To go together.
Ukoirushka, Not pitiable.
Ukokarakari, To roll up in a bundel.
Ukokarau, To associate.
Ukopoye, To mix; to stir.
Ukorachi, Like; as
Ukorambo, A cough.
Ukoram, An agreement; council
Ukoram koro, To agree; to hold council.
Ukoram koro guru, Councillors.
Ukotamæ, Generally; for the most part.

Ukowe pekeri, Conversation.
Ukowe pekeri au koro, To hold conversation.
Ukoyaisambe bokash, To scold.
Ukuran, Last night.
Umangi, A beam.
Umbipka, To reject; disbelieve.
Umta, Hinder part of a ship.
Un, To.
Una, Ashes.
Unara, To seek for.
Une kari, To meet; talk together.
Une no, The same.
Une no an, To be the same.
Une no ambe, The same thing.
Un ahun, To enter in.
Uni, Home.
Uni un karapa, I am going home.
Unu, To place upon.
Unuye, To tattoo.
Upara, Soot.
Uparush, To smoke, as fish.
Upas, Snow.
Upas as, To snow.
Upas as noni an, The appearance of snow.
Upaskuma, Preaching; ancient talk.
Upas rui, It is snowing.
Upas shiri an, It is snowing.
Upaure, An argument.
Upaure koro, To hold an argument.
Upen, Raw.
Urai, A fishing apparatus.
Uramu, Friendly.
Uramye, To praise.
Urara, A fog; mist.
Urehasama, The sole of the foot.
Ureipak chup, October.
Ure nekka, The instep.
Urenga, Peace.
Urenga kara, To make peace.
Ureshipa, To provide for.
Uurentoro sama, The side of the foot.

Uruki, An insect that adheres to the body.
 Usarai, To share; to divide.
 Usat, Cinders.
 Usei, Hot water.
 Usei maro, Underdone.
 Ush, To draw on, as boots.
 Ush, A bay.
 Ush, To go out, as a fire.
 Ushamata, Neat; close.
 Ushamata okai, To be at hand.
 Ushi, To pickle.
 Ushikiwa, From.
 Ushinnai, Different.
 Ushipari, To speak; tell.
 Ush'ka, To put out.
 Ushko, Old.
 Ushgesh, Hakodate.
 Usui, To tattoo.
 Uta, To master.
 Uta ni, A piston.
 Utaragesh, Woman; female.
 Utaragesh utara, Women.
 Utaren, Both.
 Utaren tek koro, To take with both hands.
 Utari, Sign of plural number.
 Utek wa arupa, To send.
 Utorosanne, Sideways.
 Utorosanne arupa, To go sideways.
 Uturu, Between; time; space.
 Utuyashi, Reconciliation; comfort; love.
 Utuyashi kara, To reconcile.
 Utuyash karap, To comfort; help.
 Uwa, Don't understand, or know.
 Uwatte, A crowd.
 Uwe, A plural prefix.
 Uwe, A degree.
 Uwe, To speak.
 Uwechi, Frost-bitten.
 Uwekarapa, To collect together; to congregate.
 Uwekareri, To hold up; save; to

gather together; collect.
 Uwe oripak, To despise.
 Uwekarapari yan, Superlative causative.
 Uwe mukarushi, To chop wood (plural).
 Uwepakita, By degrees.
 Uwepeperi, Newa.
 Uweshikarum, To desire to meet.
 Uweshin nai, Different from each other.
 Uwetunan kara, To meet; regain.
 Uwomap, To pet.
 Uwoneri, To know.
 Uwomonnuri, To praise.
 Uwoshi, To overtake.
 Uwoshi, To strengthen by tying together.
 Uwoyap, Different.

W

Wa, Ten.
 Wa, From.
 Wa, Sign of participle.
 Wa, State of being.
 Wakka, Water.
 Wakkahetuhu shike, A spring.
 Wakka pena, A spring.
 Wakka to, To draw water.
 Wanbe, Ten.
 Wanbe shiune, Ten times.
 Wa ni, By means of.
 Wa ni, Ten men.
 Wano, From; since.
 Wappa, A box.
 Wariunekuru, Son of Okikurumi.
 Washiune, Ten times.
 Watte, Many.
 Wattesh, Straw.
 Wayasak, Foolish.
 Wayashi, Wisdom.
 Waysahinu, To be wise.
 We, To speak; tell.

Wen, Bad.
 Wen ambeneru we ne, It is bad.
 Wenbe an, Something bad; some trouble.
 Wende, To destroy; make bad.
 Wen no kara, To render bad.
 Wenparoho sange, To speak against.
 Wenpuri, Bad customs or habits.
 Wenpuri ki, To do bad things.
 Wentarap, A dream.
 Wo, A span.
 Woi, Aino call of distress.

Y

Ya, Sign of Interrogation.
 Ya, A fish net.
 Yai, Thought.
 Yai, Danger.
 Yaibuni, To deride.
 Yaichimani, To go to stool.
 Yaietokoiki, To deride.
 Yaikap, Awkward.
 Yaikapte, To make angry.
 Yaikane, Lead.
 Yaikata rengai no, To do as one likes.
 Yaikepte, Dangerous.
 Yaikiki, To scratch.
 Yaiko, The heart; feelings.
 Yaikopuntok, Gentle-spirited; pleased; rejoiced.
 Yaikoshiramshinta, To consider.
 Yaikopak, To be sorry.
 Yaikopekeri, To decide; determine.
 Yaikota, One's self.
 Yaikotanu, A trouble.
 Yaikotanu gura, A troublesome person.
 Yaikota-yaikota, Each person.
 Yaikoyoni, To draw in.
 Yaimonekote, An accident.
 Yai no, Sickness.
 Yai nu, To think.
 Yaiotu pekari, Stingy; miserly.
 Yaiotupekari guru, A miser.
 Yaipeka, To travel by land.
 Yaipeka, To hold up; keep from falling.
 Yaipuni, Fun; to poke fun at.
 Yairamatto, To be wary.
 Yairamekoto, Livelihood; a family.
 Yaisanne, Without business; having nothing to do; an idle person.
 Yaisanne, Unmixed.
 Yaisampi pokaah, To be in trouble.
 Yaishikoba, Fearless.
 Yaishiu naire, no avoid.
 Yaishioropa, To repent.
 Yaishitoma, Fear; ashamed; shy.
 Yaiseitoma shomoki, There is no fear, or chance.
 Yaitobari, Dangerous.
 Yaitomotomo, To dress and cleanse one's self.
 Yaitunashika, To be in a hurry.
 Yaitunashika guru, A hasty person.
 Yaituye tuye, To shake one's self.
 Yaityakane, Iron.
 Yaityampi, Luggage.
 Yaityaya kara, Crazy.
 Yaka, To point at.
 Yaka yaka, To point at.
 Yakka, Even.
 Yakka pirika, Very well; all right.
 Yakun, If.
 Yak ni, If.
 Yam, A chestnut.
 Yan, To come.
 Yappi, To throw at.
 Yarampi, A rag.
 Yaruru ehup, August.
 Yattui, A hawk.
 Yaushikep, A spider.
 Ya ye mukarushi, I cut, or chop.
 Yayomon nurei, Self-praise; vanity.
 Yayerap, To tell.
 Yayoyaka, Mad; crazy.

- | | |
|---------------------------------|----------------------------------|
| Ye, To say. | Yottha poro, Largest. |
| Yehoshiki, To be drunk. | Yoyan, Imperative ending. |
| Yehoshikitek guru, A drunkard. | Yuaikara, To flatter. |
| Yokon nure an, To be surprised. | Yukara, A tale-teller. |
| Yokore, To set, as a trap. | Yuki, A brace used in building. |
| Yonguru, Hiccough. | Yukk, A deer. |
| Yontekkam, Calf of the leg. | Yukka, Whatsoever. |
| Yoropui, The anus. | Yukkam, Venison. |
| Yoshikate, To love. | Yupke, Strong. |
| Yotobekare, Covetous. | Yupkiri, To plant; sow; scatter. |
| Yotta, Most. | Yupteki, Laborious. |
| Yotta pon, Smallest. | Yuptek guru, A laborious person. |

FURTHER NOTES ON MOVABLE TYPES IN KOREA AND EARLY JAPANESE PRINTED BOOKS.

BY ERNEST SATOW.

[*Read June 21, 1882.*]

In a paper entitled "On the Early History of Printing in Japan," which I had the honour of reading before the Society in December last, I gave some facts collected from Japanese bibliographical works, relating to the early date of the invention of movable metallic types in Korea. Since then I have been enabled, through the courtesy of Mr. Shigeno, the Director of the Imperial Historiographical Bureau, to examine two of the early Korean printed books mentioned in that paper, namely the Sun-tzu Shih-i Shia Chu of 1409, and the Li-tai Chiang Chiein Po-i of 1437, and have obtained copies of the "post-faces" forming part of these volumes, which furnish further details as to the history of the invention. They belonged originally to the library of the Tokugawa Shiyau-gun (the Momiji Yama Bun-ko), which was kept in some buildings in the garden of the castle of Yedo. At the revolution of 1868 the greater part of the books came into the possession of the Mikado, and are at present under the charge of Mr. Shigeno, who has expressed his willingness to exhibit them at his residence to any one desirous of inspecting them.

The first named of these, the Sun tzu Shih i Shia Chu, is in three volumes, and has the colophon 永樂七年四月日印 or "printed on the—— day of the 4th moon of the 7th year of Yung-lo," that is between the 16th April and 14th May of the year 1409. There is not the slightest doubt that the whole work, including the colophon, is printed with movable types, but if any doubt were possible, it would be at once removed by a perusal of the

"post-face." This is apparently the same as that attached to the Ta hiao Yen-i, of which an extract is given by Koñ-don in the 5th volume of his Lu-buñ Ko-zhi, and translated on p. 65 of the present volume of our Transactions. But having now obtained a copy of the complete text, I have thought it worth while to give it here *in extenso*, merely omitting the titles and names of the officers who are mentioned as having had charge of the business of casting the type.

"In the second moon of the spring of the first year of Yung-lo (1403) His Highness said to his attendants: 'Whoever is desirous of governing must have a wide acquaintance with books, which alone will enable him to ascertain principles and perfect his own character and to attain to success in regulating his conduct, in ordering his family aright, in governing and tranquillizing the state. Our country lies beyond the seas, and but few books reach us from China. Block-cut works are apt to be imperfect, and it is moreover impossible thus to print all the books that exist. I desire to have types moulded in copper, with which to print all the books that I may get hold of, in order to make their contents widely known. This would be of infinite advantage. But as it would not be right to lay the burden of the cost upon the people, I and my relations and those of my distinguished officers who take an interest in the undertaking, ought surely to be able to accomplish this.' He consequently contributed all his own private treasures, and appointed [here follow the titles and names] to superintend the undertaking, and [titles and names] to carry it out. He also gave the anciently annotated copies of the Books of Poetry and History and the Commentary of Tso belonging to the Classical School, to serve as models for the characters. They began to cast them on the 19th day of that moon, and in the space of a few months the number had reached several hundred thousand types. The profound wisdom with which His Highness is endowed and his enlightened goodness led him to devote his unwearied attention to classical and historical studies during the leisure left to him by affairs of state, in order to deepen the sources from which good government springs and to promote the beneficial influences of culture. It was his earnest desire to develop

morals and religion, so as to improve them in the present age, and thus to transmit them to posterity. He consequently had these types cast, in order to print all books. May they extend to a myriad volumes in number, and be handed down during a myriad generations ! Thus vast was the design, so deep and far-reaching was the thought that inspired it. The tradition of the King's teaching shall last as long and be as imperishable as the Sacred Calender.

" Intercalary 11th moon, 1st decade, of the same year [i.e., between Dec. 14, 1403 and Jan. 12, 1404]." Then follow the titles and name of the writer of this " post-face."

The interval between this " post-face " and the volume containing it was therefore about five years and a half. As the same record of the invention is found in the *Ta-hsio Yen-i* and the *Li tai Shiang Chien Po-i*, we may infer that it was the general practice at that time to add it to works issued from the Royal Printing office, and it is not unreasonable to suppose that during the above interval and succeeding years other works, not at present known to us, were produced by the new process. Careful search in Korea may, as I have already suggested, enable us to discover other and perhaps older books than those which have been so carefully preserved in Japan.

Besides the foregoing, the *Li tai Chiang Chien Po-i* has two other " post faces " of different dates, giving an account of two successive additions to the stock of types previously manufactured. The first of these, dated in the year 1422, tells us of the casting of a font of smaller type under the superintendence of an officer named *Ri Chang*, in the following words :

" The invention of cast types, for printing all kinds of books for transmission to posterity, is truly of infinite advantage. But at first the types thus cast did not attain to the highest degree of perfection, and printers lamented that the work was difficult to perform. In the 11th moon of the 18th year of *Yung-lo* (1420) His Highness of his own motion ordered his officer *Ri Chang*, Vice President of the Board of Works, to cast a fresh set of types, to be very fine and small, and he commanded [titles and names] to superintend and carry out the undertaking. The work was

completed within the space of seven months. The printers found (these types) more convenient, and were able with them to print at the rate of more than 20 sheets a day. Our late King Kong-tyōng Tai-oang (恭定大王) had already done the same thing, and now His Highness our present sovereign has extended his work. It would be impossible to add to the perfection of the workmanship. Thus there will be no book left unprinted, and no man who does not learn. Literature and religion will make daily progress, and the cause of morality must gain enormously. The T'ang and Han rulers, who considered the first duties of the sovereign to be finance and war, are not to be mentioned in the same day with them. It is certainly an eternal and boundless piece of fortune for this Korea of ours. Yung-lo 20th year, 10th month and—day [here follow the titles and name of the writer]." This date corresponds to October-November, 1422.

It will be observed that the third sentence in this document is worded almost identically with the extract from the "post-face" to the History of the Earlier Han Dynasty, which is given in Koñ-dou's work (and translated in my previous paper) but that the date is different, being 1413 in the extract and 1420 in the fuller document from the printed book. At present I cannot offer any explanation of this somewhat curious coincidence, but it may be noted that a change had taken place during the interval, King Thai-chong Kong-tyōng (太宗恭定) having abdicated in 1418 in favour of his successor, Soi-chong Chang-nyōng (世宗莊寧), and that in the later document Ri Chang is styled Vice-President of the Board of Works, while in the first one quoted by Koñ-dou he has no title at all. This Ri Chang appears to have been resorted to on every occasion for advice and assistance in matters relating to printing and type-founding, as will be seen from the following document, which is the third "post-face" to the Li-tai Chien Po-i.

"In the 7th month of the 9th year of Hsūan-te (August 5th to September 2nd, 1434), His Highness said to Ri Chang :—"The books printed with types cast under your superintendence are certainly very beautiful and admirable, but it is to be regretted that the characters are difficult to read, owing to their small size.

It would be a fine thing to cast a fresh font from written characters of a larger size;’ and he ordered him to superintend the undertaking, while [then follow the titles and names] were to carry it out. The 孝順事實, 爲善陰曆 and the Confucian Analects were furnished by the Classical College as models of calligraphy, and the characters which they did not contain were, by His Majesty’s command, written by his officer [title and name]. A commencement was made on the 12th day of that moon (August 16th), and in two months time over 200,000 types had been cast. On the 9th day of the 9th moon (October 11th), the printing of books was begun, and it was found possible to print more than 40 sheets a day. The clearness and exactness of the types made the labour twice as easy as under the old conditions. His Highness’ unwearied devotion to the sacred learning, and his study of history during the leisure left to him by affairs of state, led him to wish for practical conveniences which would enable them to be widely diffused among the people, so that every one might be able to obtain the means of study. After two successive reforms, the types cast attained the greatest possible degree of beauty, and are indeed a treasure for this Korea of ours for all time to come. 9th moon of the 9th year of Hsüan-tê ” [then follow the titles and name of the writer and the colophon 正統元年十一月日印出, i.e., December 8th, 1436 to January 6th, 1437]. But as the final “ post-face ” is dated in the 8th moon of the following year, the publication of the book evidently did not take place before September, 1437.

To what I have already said respecting the date at which movable types were first used in Japan, I have little to add beyond the opinion expressed to me by a Japanese antiquarian and collector of early block-printed books, that it may be safely asserted that some of the books dating from about the beginning of the 15th century (more strictly, the chronological period Ou-yei—1394 to 1428) were produced by this invention. But I have not seen any such books, nor does there appear to be any mention in Japanese literature of movable types being known at the time. With reference to the remarkable likeness of some early Japanese movable type books to those which came over from Korea in the

16th century, it may also be suggested that the former were printed with types carried off from Korea by the Japanese invaders, and this would account for the statement that there was already a considerable quantity of metallic type in stock before Iheyasu ordered the manufacture of those which were used for printing the *Dai-zau Ichi-rañ* (see p. 72).

Concerning Japanese block-printed books, it is always stated by native writers that the earliest extant example is the *Señ-jiyaku Shifu* (p. 51), printed between 1198 and 1203, but I have recently come into the possession of a single volume (the 28th) of the *Dai-hañ-ni-ya Kiyau*, at the end of which is what appears to be a colophon, as follows 保元二年正月開板明智道俊, "Hou-geñ, 2nd year, 1st moon, printed by Akechi Dau-shiyuñ," or between Feb. 12 and March 13, 1157. On examining it closely, the first characters are seen to be printed in ink of a different shade from the last six, and have evidently been stamped on after the book was printed. This circumstance at first sight has a somewhat suspicious appearance, but on referring to my friend Mr. Machida, a well-known collector, and Director of the Museum at Tokio, I received the following explanation :—Akechi Dau-shiyuñ is probably the name of the person at whose expense this edition of the *Dai-hañ-niya Kiyau* was engraved, and the date is that of the presentation to some Buddhist monastery or other of the copy to which this volume belonged. Other specimens of fragments of this edition still in existence seem to confirm this explanation.

Besides this book, there is in the possession of Mr. Kashihagi of Tokio a single roll of the *成唯識論 Zhiyau-wi-shiki Roñ*, with a colophon 金剛佛子重盛書寫仁安二年四月日, "copied by Shigemori, a child of the Diamond Buddhas, on the—day of the 4th moon of the second year of Niñ-añ," or April 21 to May 30, of 1167. Shigemori, the eldest son of the famous historical personage Kiyomori, was an ardent follower of the doctrine of the Buddha, and it would seem that as an act of devotion he wrote the copy used by the block-cutter, and possibly with that express intention.

The same collector has an odd volume of the 梵網經菩薩心地品 *Boñ-mau Kiyau Roshiya-na Butsu-setsu Bo-satsu Shin-ji Boñ*, without any printed date, but evidently of the early part of the 12th century, as it has a note at the end stating that the book was sold by one monk to another in the year 1114 (永久二年), and a second of similar import dated 1218 (建保四年). It may be expected that further research into the early history of printing will eventually bring to light other volumes hitherto supposed to have been lost.

The *Riu-añ Zuwi-hitsu* (柳弄園筆), a work by the author of the *Ko-koku Shiyo Batsu* quoted by me in my former paper, gives the titles of the following early printed books not mentioned elsewhere :—

- 傳心法要, in 1283.
- 御請來目錄, in 1302.
- 佛果老入心要, in 1328.
- 勅修清規, between 1362-6.*
- 宗門十規論, 1351-2.
- 夢相國師語錄, 1362-8.
- 丁菴語錄, 1368-75.
- 應弄小參, *ibid.*
- 寧菴師語錄, *ibid.*
- 歷代編年互見, 1375-79.
- 宗派, 1381-4 and 1392-1428.
- 冥極會要, 1387-9.
- 佛光語錄, *ibid.*
- 枯崖漫錄, 1394-1428.
- 大毗盧遮那成佛神變加持經, *ibid.* and 1441-4.
- 無文關, *ibid.*
- 佛祖正法傳, *ibid.*
- 大覺年譜, *ibid.*
- 顯戒論, *ibid.*
- 慈願語錄, 1429-1441 and 1489-92.

Besides the 梵網經菩薩心地品 printed earlier than 1290, as proved by a contemporary MS. note on a copy in my possession,

* In these cases the precise year is not stated, but only the chronological period or *nen-gau*.

stating that it was struck off by a novice for the sake of his father's soul.

Among the Japanese movable type books of the beginning of the 17th century is the *Ni hoñ gi* of 1610, the first complete edition that had ever been published, of which notice was omitted in my previous communication on this subject. The fac simile edition on blocks of some fifty years later is not uncommon, but the *editio princeps* is comparatively a rare book. One copy in my possession has the first two volumes, containing what is usually called the *Zhiñ dai no Maki*, printed in a different form with other type than those employed in the remainder. This is probably a made-up copy, as I have a second example in which the printing is uniform throughout, and it seems probable that there was a separate edition of the *Zhiñ-dai no Maki* as a distinct work which has been put together with an imperfect copy of the *Ni hoñ-gi* in order to make up a set. The movable type edition contains, in addition to its own "post-face," a reprint of that belonging to the Mikado's edition of the *Zhiñ-dai no Maki* of 1599, which makes reference to the so-called "Characters of the Age of the Gods," and speaks of the complete ignorance of the Chinese languages and literature which prevailed up to the beginning of the 6th century A.D., in spite of the traditional importation of certain Chinese books in the latter end of the 3rd century. This edition was reprinted in fac-simile on wooden blocks, with the addition of the *kun-ten* reading-marks, about the middle of the 17th century, but without the "post-face" of 1599.

正統元年十一月日 印出

手舉首燈燭午正時與夫...
 夫...
 美...
 不...
 銀...
 龍...
 兩...
 鏡...
 不...
 不...
 不...

經筵所藏孝順事實爲善陰陽論語等書爲字本其所不足

命晉陽大君臣瑋書之自其月十有二日始事再閱月而所鑄至二十有餘萬字越九月初九日始用以印書一日所印可至四十餘紙字體之明正功課之易就比舊爲倍矣恭惟我

殿下聖學無厭萬機之暇潛心載籍思欲便利於用廣布於下俾人人皆得以講明焉凡再變而鑄字之文尤爲盡美誠我朝鮮萬世之寶也哉宣德九年九月日中訓大夫試集賢殿直提學知製教經筵侍讀官臣金鎮拜手稽首敬跋

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知經筵同知春秋館事兼成均大司成臣卞季良拜手
稽首敬跋

宣德九年秋七月

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尤佳也仍

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蔣英實僉知司譯院事臣李世衡議政府舍人臣鄭陟
奉常注簿臣李純之訓練觀叅軍臣李義長等掌之出

奉常寺卿引奉議之贈典與軍引奉議其客客之出
蘇英實食賦同霸詞事引李世衡蕭忠祖舍人引顯朝
命蓋其事業與顯前最學引金彭前最資顯引金兼義軍引

武封山內有餘萬字題九月初九日於川以印書一日
請世突漢則半歸歸密歸德國要項根大牢本重繼之
顯不歸賦中歸詞事引李蘇曰陳祖奔蓋繼卒明本固欲

宣顯其平將手且順心較籍思欲便利於用廣布於
下傳人人皆稱焉顯明為凡碑變而歸字之文尤為
蘇首將題許為華之寶也直諫九年九月日中顯大
賦顯蓋同賦奉持贈事變如賦大贈似引許率與年
半參十月甲午五憲大夫蕭為祖余贊業資顯大姓學

善不啻雲霓矣實應陳執萬州總領之歸此水樂二十
 段下矣縣人主賦賦領視陳天革以欲圖家之武衛
 不啻無人不學文憑之興當日並而世世之當益益
 主上顯不並之氣終而漸野之密又宵而密答由呈而無得
 蒸室大王非之然旅令寔深長如此王教之得
 而也並明答重立而一日復明之至二十餘遊矣蒸計
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 千參十育一月與
 試器早熟南未盡善者明書者陳其世不昌歸水樂矣

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心也者其為人也必矣

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 命既同平報事田幸野取申事引什論命古外言引幸報等
 市蓋平然其悉出內密

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永樂元年春二月

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TRANSACTIONS
OF
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SUPPLEMENT TO VOL. X.

“KO-JI-KI,”

(古 事 記)

“RECORDS OF ANCIENT MATTERS.”

Translated by

BASIL HALL CHAMBERLAIN.

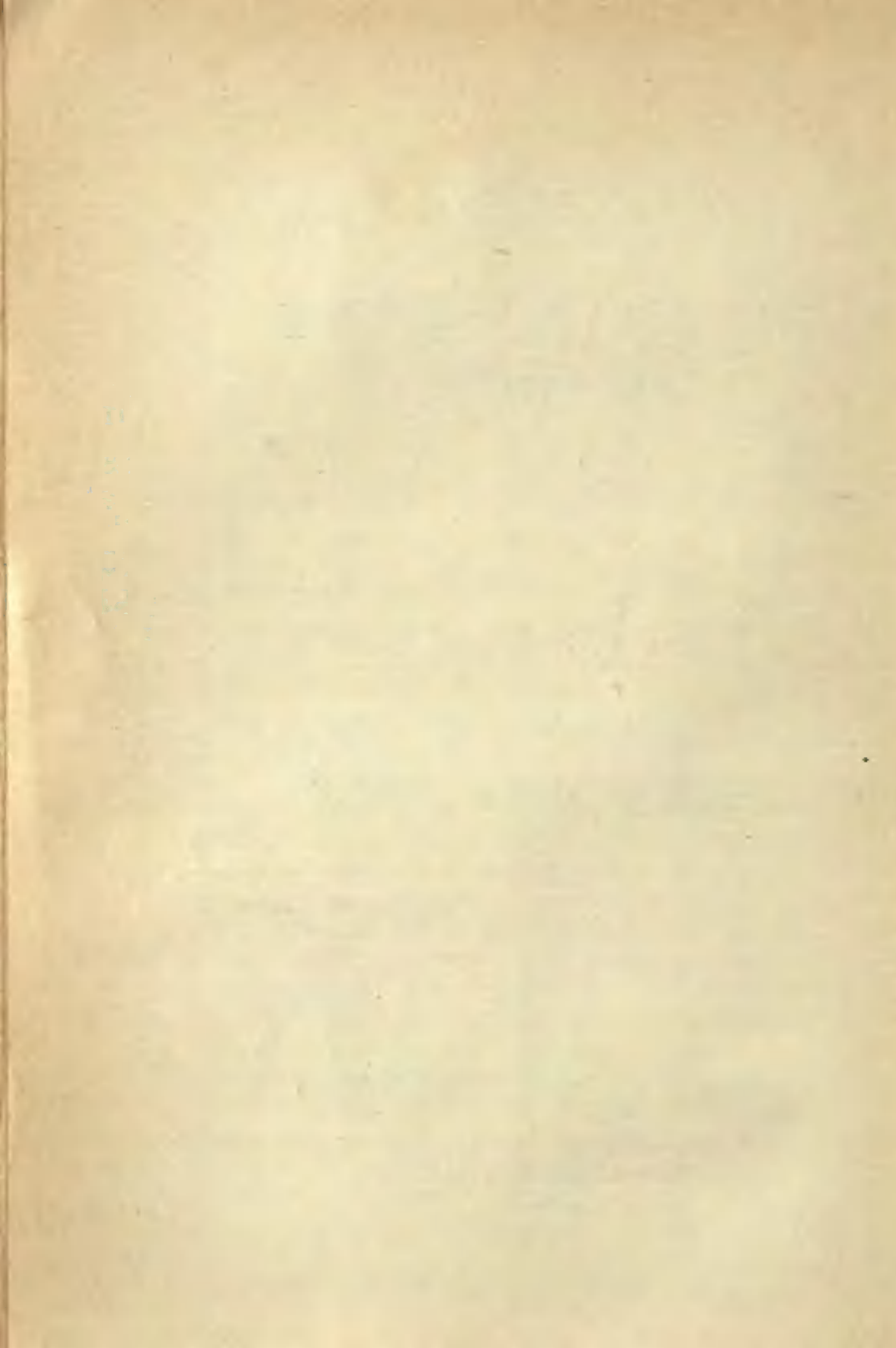
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1906.

Card



A Translation of the "Ko-ji-ki",
OR
"RECORDS OF ANCIENT MATTERS".
(古事記)

BY BASIL HALL CHAMBERLAIN.

[*Read before the Asiatic Society of Japan April 12th,
May 10th, and June 21st, 1882.*]

[*Reprinted, February, 1906.*]

INTRODUCTION.

Of all the mass of Japanese literature, which lies before us as the result of nearly twelve centuries of book-making, the most important monument is the work entitled "*Ko-ji-ki*"¹ or "Records of Ancient Matters," which was completed in A. D. 712. It is the most important because it has preserved for us more faithfully than any other book the mythology, the manners, the language,

1. Should the claim of Accadian to be considered an Altaic language be substantiated, then Archaic Japanese will have to be content with the second place in the Altaic family. Taking the word Altaic in its usual acceptation, viz., as the generic name of all the languages belonging to the Mantchu, Mongolia, Turkish and Finnish groups, not only the Archaic, but the Classical, literature of Japan carries us back several centuries beyond the earliest extant documents of any other Altaic tongue.—For a discussion of the age of the most ancient Tamil documents see the Introduction to Bishop Caldwell's "*Comparative Grammar of the Dravidian Languages*," p. 91 *et seq.*

and the traditional history of Ancient Japan. Indeed it is the earliest authentic connected literary product of that large division of the human race which has been variously denominated Turanian, Scythian and Altaic, and it even precedes by at least a century the most ancient extant literary compositions of non-Aryan India. Soon after the date of its compilation, most of the salient features of distinctive Japanese nationality were buried under a superincumbent mass of Chinese culture, and it is to these "Records" and to a very small number of other ancient works, such as the poems of the "Collection of a Myriad Leaves" and the Shintō Rituals, that the investigator must look, if he would not at every step be misled into attributing originality to modern customs and ideas, which have simply been borrowed wholesale from the neighbouring continent.

It is of course not pretended that even these "Records" are untouched by Chinese influence: that influence is patent in the very characters with which the text is written. But the influence is less, and of another kind. If in the traditions preserved and in the customs alluded to we detect the Early Japanese in the act of borrowing from China and perhaps even from India, there is at least on our author's part no ostentatious decking out in Chinese trappings of what he believed to be original matter, after the fashion of the writers who immediately succeeded him. It is true that this abstinence on his part makes his compilation less pleasant to the ordinary native taste than that of subsequent historians, who put fine Chinese phrases into the mouths of emperors and heroes supposed to have lived before the time when intercourse with China began. But the European student,

who reads all such books, not as a pastime but in order to search for facts, will prefer the more genuine composition. It is also accorded the first place by the most learned of the native *literati*.

Of late years this paramount importance of the "Records of Ancient Matters" to investigators of Japanese subjects generally has become well-known to European scholars; and even versions of a few passages are to be found scattered through the pages of their writings. Thus Mr. Aston has given us, in the Chrestomathy appended to his "Grammar of the Japanese Written Language," a couple of interesting extracts; Mr. Satow has illustrated by occasional extracts his elaborate papers on the Shintō Rituals printed in these "Transactions," and a remarkable essay by Mr. Kempermann published in the Fourth³ Number of the "Mittheilungen der Deutschen Gesellschaft für Natur und Völkerkunde Ostasiens," though containing no actual translations, bases on the accounts given in the "Records" some conjectures regarding the *origines* of Japanese civilization which are fully substantiated by more minute research. All that has yet appeared in any European language does not, however, amount to one-twentieth part of the whole, and the most erroneous views of the style and scope of the book and its contents have found their way into popular works on Japan. It is hoped that the true nature of the book, and also the true nature of the traditions, customs, and ideas of the Early Japanese, will be made clearer by the present translation, the object of which is to give the entire work in a continuous English version, and thus to furnish the European student with a text to quote from, or at least to use as a guide in consulting the original. The only object aimed

at has been a rigid and literal conformity with the Japanese text. Fortunately for this endeavour (though less fortunately for the student), one of the difficulties which often beset the translator of an Oriental classic is absent in the present case. There is no beauty of style, to preserve some trace of which he may be tempted to sacrifice a certain amount of accuracy. The "Records" sound queer and bald in Japanese, as will be noticed further on; and it is therefore right, even from a stylistic point of view, that they should sound bald and queer in English. The only portions of the text which, from obvious reasons, refuse to lend themselves to translation into English after this fashion are the indecent portions. But it has been thought that there could be no objection to rendering them into Latin,—Latin as rigidly literal as is the English of the greater part.

After these preliminary remarks, it will be most convenient to take the several points which a study of the "Records" and the turning of them into English suggest, and to consider the same one by one. These points are:

- I.—Authenticity and Nature of the Text, together with Bibliographical Notes.
- II.—Details concerning the Method of Translation.
- III.—The "*Nihon-Gi*" or "Chronicles of Japan."
- IV.—Manners and Customs of the Early Japanese.
- 4 V.—Religious and Political Ideas of the Early Japanese. Beginnings of the Japanese Nation, and Credibility of the National Traditions.

I.

THE TEXT AND ITS AUTHENTICITY, TOGETHER WITH
BIBLIOGRAPHICAL NOTES.

The latter portion of the Preface to the "Records of Ancient Matters" is the only documentary authority for the origin of the work. It likewise explains its scope. But though in so doing the author descends to a more matter of fact style than the high-sounding Chinese phrases and elaborate allusions with which he had set forth, still his meaning may be found to lack somewhat of clearness, and it will be as well to have the facts put into language more intelligible to the European student. This having already been done by Mr. Satow in his paper on the "Revival of Pure Shintō,"² it will be best simply to quote his words. They are as follows: "The Emperor Temmu, at what portion of his reign is not mentioned, lamenting that the records possessed by the chief families contained many errors, resolved to take steps to preserve the true traditions from oblivion. He therefore had the records carefully examined, compared, and weeded of their faults. There happened to be in his household a person of marvellous memory named Hiyeda no Are, who could repeat without mistake the contents of any document he had ever seen, and never forgot anything that he had heard. Temmu Tennō³ took the pains to instruct this person in the genuine traditions and 'old language of former ages,' and to make him repeat them until he had the whole by heart. 'Before the undertaking was completed,' which probably means before it could be committed to writing,

2. Published in Vol. iii, Pt. I, of these "Transactions."

3. *I.e.*, the Emperor Tem-mu.

the Emperor died, and for twenty-five years Are's memory was the sole depository of what afterwards received the title of *Kojiki*⁴ or *Furu-koto-bumi* as it is read by Motoori. At the end of this interval the Empress Gemmō ordered
 5 Yasumaro to write it down from the mouth of Are, which accounts for the completion of the manuscript in so short a time as four months and a half. Are's age at this date is not stated, but as he was twenty-eight years of age some time in the reign of Temmu Tennō, it could not possibly have been more than sixty-eight, while taking into account the previous order of Temmu Tennō in 681 for the compilation of a history, and the statement that he was engaged on the composition of the *Kojiki* at the time of his death in 686, it would not be unreasonable to conclude that it belongs to about the last year of his reign, in which case Are was only fifty-three in 711."

The previous order of the Emperor Temmu mentioned in the above extract is usually supposed to have resulted in the compilation of a history which was early lost. But Hirata gives reasons for supposing that this and the project of the "Records of Ancient Matters" were identical. If this opinion be accepted, the "Records," while the oldest *existing* Japanese book, are, not the third, but the second historical work of which mention has been preserved, one such having been compiled in the year 620, but lost in a fire in the year 645. It will thus be seen that it is rather hard to say whom we should designate as the author of the work.

4. *I.e.*, "Records of Ancient Matters." The alternative reading, which is probably but an invention of Motowori's, gives the same meaning in pure Japanese (instead of Sincico-Japanese) sounds.

The Emperor Tem-mu, Hiyeda no Are, and Yasumaro may all three lay claim to the title. The question, however, is of no importance to us, and the share taken by Are may well have been exaggerated in the telling. What seems to remain as the residue of fact is that the plan of a purely national history originated with the Emperor Temmu and was finally carried out under his successor by Yasumaro, one of the Court Nobles.

Fuller evidence and confirmatory evidence from other sources as to the origin of our "Records" would doubtless be very acceptable. But the very small number of readers and writers at that early date, and the almost simultaneous compilation of a history (the "Chronicles of Japan") which was better calculated to hit the taste of the age, make the absence of such evidence almost unavoidable. In any case, and only noticing in passing the fact that Japan was never till quite recent years noted for such wholesale literary forgeries (for Motowori's condemnation of the "Chronicles of Old Matters of Former Ages" has been considered rash by later scholars),—it cannot be too much emphasized that in this instance authenticity is sufficiently proved by internal evidence. It is hard to believe that any forger living later than the eighth century of our era should have been so well able to discard the Chinese "padding" to the old traditions, which after the acceptance by the Court of the "Chronicles of Japan," had come to be generally regarded as an integral portion of those very traditions; and it is more unlikely still that he should have invented a style so little calculated to bring his handiwork into repute. He would either have written in fair Chinese, like the mass of early Japanese prose writers (and his Preface

shows that he could do so if he were so minded); or, if the tradition of there having been a history written in the native tongue had reached him, he would have made his composition unmistakably Japanese in form by arranging consistent use of characters employed phonetically to denote particles and terminations, after the fashion followed in the Rituals, and developed (apparently before the close of the ninth century) into what is technically known as the "Mixed Phonetic Style" (*Kana-mazhiri*), which has remained ever since as the most convenient vehicle for writing the language. As it is, his quasi-Chinese construction, which breaks down every now and then to be helped up again by a few Japanese words written phonetically, is surely the first clumsy attempt at combining two divergent elements. What however is simply incredible is that, if the supposed forger lived even only a hundred years later than A.D. 712, he should so well have imitated or divined the archaisms of that early period. For the eighth century of our era was a great turning point in the Japanese language, the Archaic Dialect being then replaced by the Classical; and as the Chinese language and literature were alone thenceforward considered worthy the student's attention, there was no means of keeping up an acquaintance with the diction of earlier reigns, neither do we find the poets of the time ever attempting to adorn their verse with obsolete phraseology. That was an affectation reserved for a later epoch, when the diffusion of books rendered it possible. The poets of the seventh, eighth, and ninth centuries apparently wrote as they spoke; and the test of language alone would almost allow of our arranging their compositions half century by half century, even without the dates

which are given in many instances in the "Collection of a Myriad Leaves" and in the "Collection of Songs 7 Ancient and Modern,"—the first two collections of poems published by imperial decree in the middle of the eighth, and at the commencement of the tenth, century respectively.

The above remarks are meant to apply more especially to the occasional Japanese words,—all of them Archaic,—which, as mentioned above, are used from time to time in the prose text of the "Records," to help out the author's meaning and to preserve names whose exact pronunciation he wished handed down. That he should have invented the Songs would be too monstrous a supposition for any one to entertain, even if we had not many of the same and other similar ones preserved in the pages of the "Chronicles of Japan," a work which was undoubtedly completed in A.D. 720. The history of the Japanese language is too well known to us, we can trace its development and decay in too many documents reaching from the eighth century to the present time, for it to be possible to entertain the notion that the latest of these Songs, which have been handed down with minute care in a syllabic transcription, is posterior to the first half of the eighth century, while the majority must be ascribed to an earlier, though uncertain, date. If we refer the greater number of them in their present form to the sixth century, and allow a further antiquity of one or two centuries to others more ancient in sentiment and in grammatical usage, we shall probably be making a moderate estimate. It is an estimate, moreover, which obtains confirmation from the fact that the first notice we have of the use of writing in Japan dates from

early in the fifth century; for it is natural to suppose that the Songs believed to have been composed by the gods and heroes of antiquity should have been among the first things to be written down, while the reverence in which they were held would in some cases cause them to be transcribed exactly as tradition had bequeathed them, even if unintelligible or nearly so, while in others the same feeling would lead to the correction of what were supposed to be errors or inelegancies. Finally it may be well to observe that the authenticity of the "Records" has never been doubted, though, as has already been stated, some of the native commentators have not hesitated to charge with spuriousness another of their esteemed ancient histories. Now it is unlikely that, in the war which has been waged between the partisans of the "Records" and those of the "Chronicles," some flaw in the former's title to genuineness and to priority should not have been discovered and pointed out if it existed.

During the Middle Ages, when no native Japanese works were printed, and not many others excepting the Chinese Classics and Buddhist Scriptures, the "Records of Ancient Matters" remained in manuscript in the hands of the Shintō priesthood. They were first printed in the year 1644, at the time when, peace having been finally restored to the country and the taste for reading become diffused, the great mass of the native literature first began to emerge from the manuscript state. This very rare edition (which was reprinted in fac-simile in 1798) is indispensable to any one who would make of the "Records" a special study. The next edition was by a Shintō priest, Deguchi Nobuyoshi, and appeared in 1687. It has mar-

ginal notes of no great value, and several emendations of the text. The first-mentioned of these two editions is commonly called the "Old Printed Edition" (舊印本), but has no title beyond that of the original work,—"*Records of Ancient Matters with Marginal Readings*" (龍頭古事記). Each is in three volumes. They were succeeded in 1789–1822 by Motowori's great edition, entitled "*Exposition of the Records of Ancient Matters*" (古事記傳). This, which is perhaps the most admirable work of which Japanese erudition can boast, consists of forty-four large volumes, fifteen of which are devoted to the elucidation of the first volume of the original, seventeen to the second, ten to the third, and the rest to prolegomena, indexes, etc. To the ordinary student this Commentary will furnish all that he requires, and the charm of Motowori's style will be found to shed a glamour over the driest parts of the original work. The author's judgment only seems to fail him occasionally when confronted with the most difficult or corrupt passages, or with such as might be constructed in a sense unfavourable to his predilections as an ardent Shintoist. He frequently quotes the opinions of his master Mabuchi, whose own treatise on this subject is so rare that the present writer has never seen a copy of it, nor does the public library of Tōkiō possess one. Later and less important editions are the "*Records of Ancient Matters with the Ancient Reading*" (古訓古事記), a reprint by one of Motowori's pupils of the Chinese text and of his Master's *Kana* reading of it without his Commentary, and useful for reference, though the title is a misnomer, 1803; the "*Records of Ancient Matters with Marginal Notes*" (古事記標註), by Murakami Tadanori, 1874; the "*Records of Ancient Matters in the Syllabic*

Character" (假名古事記), by Sakata no Kaneyasu, 1874, a misleading book, as it gives the modern *Kana* reading with its arbitrarily inserted Honorifics and other departures from the actual text, as the *ipsissima verba* of the original work; the "Records of Ancient Matters Revised" (校正古事記), by Uematsu Shigewoka, 1875. All these editions are in three volumes, and the "Records of Ancient Matters with the Ancient Reading" has also been reprinted in one volume on beautiful thin paper. Another in four volumes by Fujihara no Masaoki, 1871, entitled the "Records of Ancient Matters in the Divine Character" (神字古事記), is a real curiosity of literature, though otherwise of no value. In it the editor has been at the pains of reproducing the whole work, according to its modern *Kana* reading, in that adaptation of the Korean alphabetic writing which some modern Japanese authors have supposed to be characters of peculiar age and sanctity, used by the ancient gods of their country and named "Divine Characters" accordingly.

Besides these actual editions of the "Records of Ancient Matters," there is a considerable mass of literature bearing less directly on the same work, and all of which cannot be here enumerated. It may be sufficient to mention the "Correct Account of the Divine Age" (神代正語) by Motowori, 3 Vols. 1789, and a commentary thereon entitled "*Tokiha-Gusa*" (神代正語常盤草) by Wosada Tominobu, from which the present translator has borrowed a few ideas; the "Sources of the Ancient Histories" (古史源) and its sequel entitled "Exposition of the Ancient Histories" (古史傳), by Hirata Atsutane, begun printing in 1819,—works which are specially admirable from a philological point of view, and in which the student will find

the solution of not a few difficulties which even to Moto-wori had been insuperable;⁵ the "*Idsu no Chi-Waki*" (嵯峨道別), by Tachibana no Moribe, begun printing in 1851, a useful commentary on the "Chronicles of Japan"; the "*Idsu no Koto-Waki*" (嵯峨語別), by the same author, begun printing in 1847, an invaluable help to a comprehension of the Songs contained in both the "Records" and the "Chronicles"; the Examination of Difficult Words (難語考, also entitled 山彙冊子), in 3 Vols., 1831, a sort of dictionary of specially perplexing terms and phrases, in which light is thrown on many a verbal crux and much originality of thought displayed; and the "Perpetual Commentary on the Chronicles of Japan" (日本書記通讀), by Tanigaha Shisei, 1762, a painstaking work written in the Chinese language, 23 Vols. Neither must the "*Kō Gan Shō*," (厚鑑抄), a commentary on the Songs contained in the "Chronicles" and "Records" composed by the Buddhist priest Keichiū, who may be termed the father of the native school of criticism, be forgotten. It is true that most of Keichiū's judgments on doubtful points have been superseded by the more perfect erudition of later days; but some few of his interpretations may still be followed with advantage. The "*Kō Gan Shō*," which was finished in the year 1691, has never been printed. It is from these and a few others and from the standard dictionaries and general books of reference, such as the "Japanese Words Classified and

5. Unfortunately the portion already printed does not carry the history down even to the close of the "Divine Age." The work is as colossal in extent as it is minute in research, forty-one volumes (including the eleven forming the "Sources") having already appeared. The "*Idsu no Chi-Waki*" and "*Idsu no Koto-Waki*" are similarly incomplete.

Explained" (和名類聚診), the "Catalogue of Family Names" (姓氏錄), and (coming down to more modern times) Arawi Hakuseki's "*Tōga*" (東雅), that the translator has derived most assistance. The majority of the useful quotations from the dictionaries, etc., having been incorporated by Motowori in his "Commentary," it has not often been necessary to mention them by name in the notes to the translation. At the same time the translator must express his conviction that, as the native authorities cannot possibly be dispensed with, so also must their assertions be carefully weighed and only accepted with discrimination by the critical European investigator. He must also thank Mr. Tachibana no Chimori, grandson of the eminent scholar Tachibana no Moribe, for kindly allowing him to make use of the unpublished portions of the "*Idsu no Chi-Waki*" and the "*Idsu no Kotō-Waki*," works indispensable to the comprehension of the more difficult portion of the text of the "Records." To Mr. Satow he is indebted for the English and Latin equivalents of the Japanese botanical names, to Capt. Blakiston and Mr. Namiye Motokichi for similar assistance with regard to the zoological names.

- 11 Comparing what has been said above with what the author tells us in his Preface, the nature of the text, so far as language is concerned, will be easily understood. The Songs are written phonetically, syllable by syllable, in what is technically known as *Manyō-Gana*, i. e. entire Chinese characters used to represent sound and not sense. The rest of the text, which is in prose, is very poor Chinese, capable (owing to the ideographic nature of the Chinese written character^a), of being read off into Japanese. It is also not only full of "Japonisms," but

irregularly interspersed with characters which turn the text into nonsense for a Chinaman, as they are used phonetically to represent certain Japanese words, for which the author could not find suitable Chinese equivalents. These phonetically written words prove, even apart from the notice in the Preface, that the text was never meant to be read as pure Chinese. The probability is that (sense being considered more important than sound) it was read partly in Chinese and partly in Japanese, according to a mode which has since been systematized and has become almost universal in this country even in the reading of genuine Chinese texts. The modern school of Japanese *literati*, who push their hatred of everything foreign to the bounds of fanaticism, contend however that this, their most ancient and revered book, was from the first intended to be read exclusively into Japanese. Drawing from the other sources of our knowledge of the Archaic Dialect, Motowori has even hazarded a restoration of the Japanese reading of the entire prose text, in the whole of which not a single Chinese word is used, excepting for the titles of the two Chinese books (the "Confucian Analects" and the "Thousand Character Essay") which are said to have been brought over to Japan in the reign of the Emperor Ō-jin, and for the names of a Korean King and of three or four other

6. The translator adopts the term "ideographic," because it is that commonly used and understood, and because this is not the place to demonstrate its inappropriateness. Strictly speaking, "logographic" would be preferable to "ideographic," the difference between Chinese characters and alphabetic writing being that the former represent in their entirety the Chinese words for things and ideas, whereas the latter dissects into their component sounds the words of the languages which it is employed to write.

Koreans and Chinese. Whatever may be their opinion on the question at issue, most European scholars, to whom the superior sanctity of the Japanese language is not an article of faith, will probably agree with Mr. Aston⁷ in denying to this conjectural restoration the credit of representing the genuine words into which Japanese eighth century students of history read off the text of the "Records."

II.

METHODS OF TRANSLATION.

To the translator the question above mooted is not one of great importance. The text itself must form the basis of his version, and not any one's,—not even Motowori's—private and particular reading of it. For this reason none of the Honorifics which Motowori inserts as prefixes to nouns and terminations to verbs have been taken any notice of, but the original has been followed, character by character, with as great fidelity as was attainable. The author too has his Honorifics; but he does not use them so plentifully or so regularly as it pleases Motowori to represent him as having intended to do. On the other hand, Motowori's occasional emendations of the text may generally be accepted. They rarely extend to more than single words; and the errors in the earlier editions may frequently be shown to have arisen from careless copying of characters originally written, not in the square, but in the cursive form. The translator has separately considered each case where various readings

7. "Grammar of the Japanese Written Language," Second Edition, Appendix II, p. VI.

occur, and has mentioned them in the Notes when they seemed of sufficient importance. In some few cases he has preferred a reading not approved by Motowori, but he always mentions Motowori's reading in a Foot-note.

The main body of the text contains but little to perplex any one who has made a special study of the early Japanese writings, and it has already been noticed that there is an admirable exegetical literature at the student's command. With the Songs embedded in the prose text the case is different, as some of them are among the most difficult things in the language, and the commentators frequently arrive at most discordant interpretations of the obscurer passages. In the present version particulars concerning each Song have, except in a very few cases where comment appeared superfluous, been given in a Foot-note, the general sense being usually first indicated, the meaning of particular expressions then explained, and various opinions mentioned when they seemed worthy of notice. Besides one or two terms of Japanese grammar, the only technical knowledge with which the readers of the Notes are necessarily credited is that of the use by the Japanese poets of what have been styled Pillow-Words, Pivots, and Prefaces; and those Pillow-Words which are founded on a *jeu-de-mots* or are of doubtful signification form, with the one exception mentioned below, the only case where anything contained in the original is omitted from the English version.⁸ After some consideration, it has been deemed

8. For a special account of the Pillow-Words, etc., see a paper by the present writer in Vol. V, Pt. I, pp. 79 *et seq.* of these "Transactions," and for a briefer notice, his "Classical Poetry of the Japanese," pp. 5 and 6.

advisable to print in an Appendix the Japanese text of all the Songs, transliterated into Roman. Students will thus find it easier to form their own opinion on the interpretation of doubtful passages. The importance likewise of these Songs, as the most ancient specimens of Altaic speech, makes it right to give them as much publicity as possible.

The text of the "Records" is, like many other Japanese texts, completely devoid of breaks corresponding to the chapters and paragraphs into which European works are divided. With the occasional exception of a pause after a catalogue of gods or princes, and of notes inserted in smaller type and generally containing genealogies or indicating the pronunciation of certain words, the whole story, prose and verse, runs on from beginning to end with no interruptions other than those marked by the conclusion of Vol. I and by the death of each emperor in Vols. II and III. Faithfulness however scarcely seems to demand more than this statement; for a similarly continuous printing of the English version would attain no end but that of making a very dry piece of reading more arduous still. Moreover there are certain traditional names by which the various episodes of the so-called "Divine Age" are known to the native scholars, and according to which the text of Vol. I may naturally be divided. The reigns of the emperors form a similar foundation for the analysis of Vols. II and III, which contain the account of the "Human Age." It has been thought that it would be well to mark such natural
14 divisions by the use of numbered Sections with marginal headings. The titles proposed by Motowori in the *Prolegomena* to his Commentary have been adopted with

scarcely any alteration in the case of Vol. I, In Vols. II and III, where his sections mostly embrace the whole reign of an emperor, and the titles given by him to each Section consists only of the name of the palace where each emperor is said to have resided, there is less advantage in following him; for those Sections are often inordinately long, and their titles occasionally misleading and always inconvenient for purposes of reference, as the Japanese emperors are commonly known, not by the names of their places of residence, but by their "canonical names." Motowori, as an ardent nationalist, of course rejected these "canonical names," because they were first applied to the Japanese emperors at a comparatively late date in imitation of Chinese usage. But to a foreigner this need be no sufficient reason for discarding them. The Sections in the translation of Vols. II and III have therefore been obtained by breaking up the longer reigns into appropriate portions; and in such Sections, as also in the Foot-notes, the emperors are always mentioned by their "canonical names."⁹ The Vol. mentioned in brackets on every right-hand page is that of Motowori's Commentary which treats of the Section contained in that page.

The Notes translated from the original are indented, and are printed small when they are in small type in

9. The practice of bestowing a canonical name (*shurina* 諡) on an emperor after his decease dates from the latter part of the eighth century of our era when, at the command of the emperor Kuwam-mu, a scholar named Mifune-no-Mahito selected suitable "canonical names" for all the previous sovereigns, from Jim-mu down to Kawan-mu's immediate predecessor. From that time forward every emperor has received his "canonical name" soon after death, and it is generally by it alone that he is known to history.

the Japanese text. Those only which give directions for pronouncing certain characters phonetically have been omitted, as they have no significance when the original tongue and method of writing are exchanged for foreign vehicles of thought and expression. The Songs have likewise been indented for the sake of clearness, and each one printed as a separate paragraph. The occasionally unavoidable insertion in the translation of important words not occurring in the Japanese text has been indicated by
15 printing such words within square brackets. The translator's Notes, which figure at the bottom of each page, do not aim at anything more than the exegesis of the actual text. To illustrate its subject-matter from other sources, as Motowori does, and to enlarge on all the subjects connected with Japanese antiquity which are sometimes merely alluded to in a single phrase, would require several more volumes the size of this one, many years of labour on the part of the investigator, and an unusually large stock of patience on the reader's part. The Notes terminate with the death of the Emperor Kenzō, after which the text ceases to offer any interest, except as a comment on the genealogies given in the "Chronicles of Japan."

Without forgetting the fact that so-called equivalent terms in two languages rarely quite cover each other, and that it may therefore be necessary in some cases to render one Japanese word by two or three different English words according to the context, the translator has striven to keep such diversity within the narrowest limits, as it tends to give a false impression of the original, implying that it possesses a versatility of thought which is indeed characteristic of Modern Europe, but

not at all of Early Japan. With reference to this point a certain class of words must be mentioned, as the English translation is unavoidably defective in their case, owing to the fact of our language not possessing sufficiently close synonyms for them. They are chiefly the names of titles, and are the following:—

<i>Agata-no-atake</i>	roughly rendered by	<i>Departmental Suzerain.</i>
<i>Agata-nushi</i>	" "	<i>Departmental Lord.</i>
<i>Asomi (Asoh)</i>	" "	<i>Court Noble.</i>
<i>Atake</i>	" "	<i>Suzerain.</i>
<i>Fūho</i>	" "	<i>Prince.</i>
<i>Hime</i>	" "	<i>Princess.</i>
<i>Inaki</i>	" "	<i>Territorial Lord.</i>
<i>Iratoko</i>	" "	<i>Lord.</i>
<i>Iratsume</i>	" "	<i>Lady.</i>
<i>Kami</i>	" "	<i>Deity.</i>
<i>Kimi</i>	" "	<i>Duke.</i>
<i>Ma</i>	" "	<i>True.</i>
<i>Miko (王)</i>	" "	<i>King.</i>
<i>Mi Ko (御子)</i>	" "	<i>August Child.</i>
<i>Mikoto</i>	" "	<i>Augustness.</i>
<i>Miyatsuko</i>	" "	<i>Ruler.</i>
<i>Muramhi</i>	" "	<i>Chief.</i>
<i>Omi</i>	" "	<i>Grandee.</i>
<i>Sukune</i>	" "	<i>Noble.</i>

Wake (in the names of human beings) *Lord.*

It must be understood that no special significance is to be attached to the use of such words as "Duke," "Suzerain," etc. They are merely, so to speak, labels by which titles that are distinct in the original are sought to be kept distinct in the translation. Many of them also are used as that species of hereditary titular designation which the translator has ventured to call the "gentile name."¹⁰ Where possible, indeed, the etymological

10. See Sect. IV. of this Introduction and Sect. XIV, Note 5 of the Translation.

meaning of the Japanese word has been preserved. Thus *moi* seems to be rightly derived by Motowori from *oho-mi*, "great body"; and "grandee" is therefore the nearest English equivalent. Similarly *murashi*, chief," is a corruption of two words signifying "master of a tribe." On the other hand, both the etymology and the precise import of the title of *wake* are extremely doubtful. *Hiko* and *hime* again, if they really come from *hi ko*, "sun-child" and *hi me*, "sun-female" (or "fire child" and "fire-female"), have wandered so far from their origin as, even in Archaic times, to have been nothing more than Honorific appellations, corresponding in a loose fashion to the English words "prince and princess," or "lord and lady,"—in some cases perhaps meaning scarcely more than "youth and maiden."

The four words *kami*, *ma*, *miko* and *mikoto* alone call for special notice; and *ma* may be disposed of first. It is of uncertain origin, but identified by the native philologists with the perpetually recurring honorific *mi*, rendered "august." As, when written ideographically, it is always represented by the Chinese character 眞, the translator renders it in English by "true"; but it must be understood that this word has no force beyond that of an Honorific.

Mikoto, rendered "Augustness," is properly a compound, *mi koto*, "august thing." It is used as a title, somewhat after the fashion of our words "Majesty" and "Highness," being suffixed to the names of exalted human personages, and also of gods and goddesses. For the sake of clearness in the English translation this title is prefixed and used with the possessive pronoun, thus: *Yamato-Take-no-Mikoto*, His Augustness Yamato-Take.

With regard to the title read *miko* by the native commentators, it is represented in two ways in the Chinese text. When a *young* prince is denoted by it, we find the characters 御子, "august child," reminding us of the Spanish title of *infante*. But in other cases it is written with the single character 王, "King," and it may be questioned whether the reading of it as *miko* is not arbitrary. Many indications lead us to suppose that in Early Japan something similar to the feudal system, which again obtained during the Middle Ages, was in force; and if so, then some of these "kings," may have been kings indeed after a fashion; and to degrade their title, as do the modern commentators, to that of "prince" is an anachronism. In any case the safest plan, if we would not help to obscure this interesting political question, is to adhere to the proper signification of the character in the text, and that character is 王, "King."¹¹

Of all the words for which it is hard to find a suitable English equivalent, *Kami* is the hardest. Indeed there is no English word which renders it with any near approach to exactness. If therefore it is here rendered by the word "deity" ("deity" being preferred to "god" because it includes superior beings of both sexes), it must be clearly understood that the word "deity" is taken in a sense not sanctioned by any English dictionary; for *kami*, and "deity" or "god," only correspond to each other in a very rough manner. The proper meaning of the word "*kami*" is "top," or "above"; and it is still constantly so used. For this reason it has the secondary sense of "hair of the head;" and only the hair on the *top*

11. *Conf.* Section LVI. Note 7.

of the head,—not the hair on the face,—is so designated. Similarly the Government, in popular phraseology, is *O Kami*, literally “the honorably above”; and down to a few years ago *Kami* was the name of a certain titular
18 provincial rank. Thus it may be understood how the word was naturally applied to superiors in general, and especially to those more than human superiors whom we call “gods.” A Japanese, to whom the origin of the word is patent, and who uses it every day in contexts by no means divine, does not receive from the word *Kami* the same impression of awe which is produced on the more earnest European mind by the words “deity” and “god,” with their very different associations. In using the word “deity,” therefore; to translate the Japanese term *Kami* we must, so to speak, bring it down from the heights to which Western thought has raised it. In fact *Kami* does not mean much more than “superior.” This subject will be noticed again in Section V of the present Introduction; but so far as the word *Kami* itself is concerned, these remarks may suffice.

To conclude this Section, the translator must advert to his treatment of Proper Names, and he feels that he must plead guilty to a certain amount of inconsistency on this head. Indeed the treatment of Proper Names is always an embarrassment, partly because it is often difficult to determine what *is* a Proper Name, and partly because in translating a text into a foreign tongue Proper Names, whose meanings are evident in the original and perhaps have a bearing on the story, lose their significance; and the translator has therefore first of all to decide whether the name is really a Proper Name at all or simply a description of the personage or place,

and next whether he will sacrifice the meaning because the word is used as a name, or preserve the original name and thus fail to render the meaning,—a meaning which may be of importance as revealing the channels in which ancient thought flowed. For instance *Oho-kuni-nushi-no-kami*, "the Deity Master of the Great Land," is clearly nothing more than a description of the god in question, who had several other names, and the reason of whose adoption of this special one was that the sovereignty of the "Great Land," *i.e.* of Japan (or rather of Idzumo and the neighbouring provinces in north-western Japan), was ceded to him by another god, whom he deceived and whose daughter he ran away with.¹² Again *Toyo-ashi-hara-no-chi-aki-no-naga-i-ho-aki-no-midzu-ho-no-kuni*, which signifies "the Luxuriant Reed-Moor, the Land of Fresh Rice-ears,—of a Thousand¹³ Autumns,—of Long Five Hundred Autumns" cannot possibly be regarded as more than an honorific *description* of Japan. Such a catalogue of words could never have been used as a name. On the other hand it is plain that *Tema* was simply the proper name of a certain mountain, because there is no known word in Archaic Japanese to which it can with certainty be traced. The difficulty is with the intermediate cases,—the cases of those names which are but partly comprehensible or partly applicable to their bearers; and the difficulty is one of which there would seem to be no satisfactory solution possible. The translator may therefore merely state that in Vol. I of these "Records," where an unusual number of the Proper Names have a bearing on the legends related in the text, he has, wherever feasible, translated all those which

¹² 440. See the legend in Sect. XXIII.

are borne by persons, whether human or divine. In the succeeding Volumes he has not done so, nor has he, except in a very small number of instances, translated the Proper Names of places in any of the three volumes. In order, however, to convey all the needful information both as to sound and as to sense, the Japanese original is always indicated in a Foot-note when the translation has the name in English, and *vice versa*, while all doubtful etymologies are discussed.

III.

THE "CHRONICLES OF JAPAN."

It will have been gathered from what has been already said, and it is indeed generally known, that the "Records of Ancient Matters" do not stand alone. To say nothing of the "Chronicles of Old Matters of Former Age" whose genuineness is disputed, there is another undoubtedly authentic work with which no student of Japanese antiquity can dispense. It is entitled *Nihon-Gi*, i.e., "Chronicles of Japan," and is second only in value to the "Records," which it has always excelled in popular favour. It was completed in A.D. 720, eight years after the "Records of Ancient Matters" had been presented to the Empress Gem-miyo.

The scope of the two histories is the same; but the language of the later one and its manner of treating the national traditions stand in notable contrast to the unpretending simplicity of the elder work. Not only is the style (excepting in the Songs, which had to be left as they were or sacrificed altogether) completely Chinese,—in fact to a great extent a cento of well-worn Chinese

phrases,—but the subject-matter is touched up, re-arranged, and polished, so as to make the work resemble a Chinese history so far as that was possible. Chinese philosophical speculations and moral precepts are intermingled with the cruder traditions that had descended from Japanese antiquity. Thus the naturalistic Japanese account of the creation is ushered in by a few sentences which trace the origin of all things to *Yin* and *Yang* (陰陽), the Passive and Active Essences of Chinese philosophy. The legendary Emperor Jim-mu is credited with speeches made up of quotations from the "*Yi Ching*,"¹³ the "*Li Chi*,"¹⁴ and other standard Chinese works. A few of the most childish of the national traditions are omitted, for instance the story of the "White Hare of Inaba," that of the gods obtaining counsel of a toad, and that of the hospitality which a speaking mouse extended to the deity Master-of-the Great-Land.¹⁵ Sometimes the original tradition is simply softened down or explained away. A notable instance of this occurs in the account of the visit of the deity Izanagi¹⁶ to Hades, whither he goes in quest of his dead wife, and among other things has to scale the "Even Pass (or Hill) of Hades."¹⁷ In the tradition preserved in the "Records" and indeed even in the "Chronicles," this pass or hill is mentioned as a literal geographical fact. But the compiler of the latter work, whose object it was to appear and to make his forefathers appear, as reasonable as a learned Chinese, adds a gloss to the effect that "One accoun

13. 易經.

14. 禮記.

15. See Sects. XXI. XXVII and XXIII.

16. Rendered in the English translation by "the Male-Who-Invites."

17. *Yomo-tsu Hime-Saka*.

says that the Even Hill of Hades is no distinct place, but simply the moment when breathing ceases at the time of death";—not a happy guess certainly, for this pass is mentioned in connection with Izanagi's return to the land of the living. In short we may say of this work what was said of the Septuagint,—that it *rationalizes*.

Perhaps it will be asked, how can it have come to pass
21 that a book in which the national traditions are thus unmistakably tampered with, and which is moreover written in Chinese instead of in the native tongue, has enjoyed such a much greater share of popularity than the more genuine work?

The answer lies on the surface: the concessions made to Chinese notions went far towards satisfying minds trained on Chinese models, while at the same time the reader had his respect for the old native emperors increased, and was enabled to preserve some sort of belief in the native gods. People are rarely quite logical in such matters, particularly in an early stage of society; and difficulties are glossed over rather than insisted upon. The beginning of the world, for instance, or, to use Japanese phraseology, the "separation of heaven and earth" took place a long time ago; and perhaps, although there could of course be no philosophical doubt as to the cause of this event having been the interaction of the passive and Active Essences, it might also somehow be true that Izanagi and Izanami (the "Male Who-invites" and the "Female-Who-Invites") were the progenitor and progenitrix of Japan. Who knows but what in them the formative principles may not have been embodied, represented, or figured forth after a fashion not quite determined, but none the less real? As a matter of fact, the

two deities in question have often been spoken of in Japanese books under such designations as the "*Yin* Deity" and the "*Yang* Deity," and in his Chinese Preface the very compiler of these "Records" lends his sanction to the use of such phraseology, though, if we look closely at the part taken by the gods in the legend narrated in Sect. IV, it would seem but imperfectly applicable. If again early sovereigns, such as the Empress Jin-gō, address their troops in sentences cribbed from the "*Shu Ching*,"¹⁸ or, like the Emperor Kei-kō, describe the Ainos in terms that would only suit the pages of a Chinese topographer,—both these personages being supposed to have lived prior to the opening up of intercourse with the continent of Asia,—the anachronism was partly hidden by the fact of the work which thus recorded their doings being itself written in the Chinese language, where such phrases only sounded natural. In some instances, too, the Chinese usage had so completely superseded the native²² one as to cause the latter to have been almost forgotten excepting by the members of the Shintō priesthood. This happened in the case of the Chinese method of divination by means of a tortoise-shell, whose introduction caused the elder native custom of divination through the shoulder-blade of a deer to fall into desuetude. Whether indeed this native custom itself may not perhaps be traced back to still earlier continental influence is another question. So far as any documentary information reaches, divination through the shoulder-blade of a deer was the most ancient Japanese method of ascertaining the will of the gods. The use of the Chinese sexagenary cycle for counting years, months, and days is another instance of the im-

ported usage having become so thoroughly incorporated with native habits of mind as to make the anachronism of employing it when speaking of a period confessedly anterior to the introduction of continental civilization pass unnoticed. As for the (to a modern European) grotesque notion of pretending to give the precise months and days of events supposed to have occurred a thousand years before the date assigned to the introduction of astronomical instruments, of observatories, and even of the art of writing, that is another of those inconsistencies which, while lying on the very surface, yet so easily escape the uncritical Oriental mind.¹⁹ Semi-civilized people tire of asking questions, and to question antiquity, which fills so great a place in their thoughts, is the last thing that would occur to any of their learned men, whose mental attitude is characteristically represented by Confucius when he calls himself "A transmitter and not a maker, believing in and loving the ancients."²⁰ As regards the question of language, standard Chinese soon became easier to understand than Archaic Japanese, as the former alone was taught in the schools and the native language changed rapidly during the century or two that followed the diffusion of the foreign tongue and civilization. We

19. Details as to the adoption by the Japanese of the Chinese system of computing time will be found in the late Mr. Bramsen's "Japanese Chronological Tables," where that lamented scholar brands "the whole system of fictitious dates applied in the first histories of Japan," as one of the greatest literary frauds ever perpetrated, from which we may infer how little trust can be placed in the early Japanese historical works." See also Motowori's "Inquiry into the True Chronology," pp. 33-36, and his second work on the same subject entitled "Discussion of the Objections to the Inquiry into the True Chronology," pp. 46 *et seq.*

20. "Confucian Analects," Book VII, Chap. I. Dr. Legge's translation.

have only to call to mind the relative facility to most of ourselves of a Latin book and of one written in Early English. Of course, as soon as the principles of the Japanese *Renaissance* had taken hold of men's minds in the eighteenth century, the more genuine, more national work assumed its proper place in the estimation of students. But the uncouthness of the style according to modern ideas, and the greater amount of explanation of all sorts that is required in order to make the "Records of Ancient Matters" intelligible, must always prevent them from attaining to the popularity of the sister history. Thus, though published almost simultaneously, the tendencies of the two works were very different, and their fate has differed accordingly.

To the European student the chief value of the "Chronicles of Japan" lies in the fact that their author, in treating of the so-called "Divine Age," often gives a number of various forms of the same legend under the heading of "One account says," suffixed in the form of a note to the main text. No phrase is more commonly met with in later treatises on Japanese history than this,—"One account in the 'Chronicles of Japan' says," and it will be met with occasionally in the Foot notes to the present translation. There are likewise instances of the author of the "Chronicles" having preserved, either in the text or in "One account," traditions omitted by the compiler of the "Records." Such are, for instance, the quaint legend invented to explain the fact that the sun and moon do not shine simultaneously,²¹ and the curious development of the legend of the expulsion of the deity²⁴

21. It may perhaps be worth while to quote this legend in full. It is as follows:

Susa-no-wo ("Impetuous Male"), telling us of the hospitality which was refused to him by the other gods when he appeared before them to beg for shelter. Many of the Songs, too, in the "Chronicles" are different from those in the "Records," and make a precious addition to our vocabulary of Archaic Japanese. The prose text, likewise, contains in the shape of notes, numbers of readings by which the pronunciation of words written ideographically, or the meaning of words written phonetically in the "Records" may be ascertained. Finally the "Chronicles" give us the annals of seventy-two years not comprised in the plan of the "Records," by carrying down to A.D. 700 the history which in the "Records" stops at the year 628. Although therefore it is a mistake

"One account says that the Heaven-Shining Great Deity, being in Heaven said: 'I hear that in the Central Land of Reed-Plains (*i.e.* Japan) there is a Food-Possessing Deity. Do thou, Thine Augustness Moon-Night Possessor, go and see.' His Augustness the Moon-Night Possessor, having received these orders, descended [to earth], and arrived at the place where the Food-Possessing Deity was. The Food-Possessing Deity forthwith, on turning her head towards the land, produced rice from her mouth; again, on turning to the sea, she also produced from her mouth things broad of fin and things narrow of fin; again, on turning to the mountains, she also produced from her mouth things rough of hair and things soft of hair. Having collected together all these things, she offered them [to the Moon-God] as a feast on a hundred tables. At this time His Augustness the Moon-Night-Possessor, being angry and colouring up, said: 'How filthy! how vulgar! What! shalt thou dare to feed me with things spat out from thy mouth?' [and with these words], he drew his sabre and slew her. Afterwards he made his report [to the Sun-God-deity]. When he told her all the particulars, the Heaven-Shining Great Deity was very angry, and said: 'Thou art a wicked Deity, whom it is not right for me to see;'—and forthwith she and His Augustness the Moon-Night-Possessor dwelt separately day and night." The partly parallel legend given in these "Records" forms the subject of Sect. XVII of the Translation.

to assert, as some have done, that the "Chronicles of Japan" must be placed at the head of all the Japanese historical works, their assistance can in no wise be dispensed with by the student of Japanese mythology and of the Japanese language.²²

IV.

MANNERS AND CUSTOMS OF THE EARLY JAPANESE.

The Japanese of the mythical period, as pictured in the legends preserved by the compiler of the "Records of Ancient Matters," were a race who had long emerged from the savage state, and had attained to a high level of barbaric skill. The Stone Age was forgotten by them—or nearly so,—and the evidence points to their never having passed through a genuine Bronze Age, though the knowledge of bronze was at a later period introduced from the neighbouring continent. They used iron for²³ manufacturing spears, swords, and knives of various shapes, and likewise for the more peaceful purpose of making hooks wherewith to angle, or to fasten the doors of their huts. Their other warlike and hunting implements (besides traps and gins, which appear to have been used equally for catching beasts and birds and for destroying human enemies) were bows and elbow-pads,—the latter seemingly of skin, while special allusion is made to the fact that the arrows were feathered. Perhaps clubs should be added to the list. Of the bows and arrows, swords and knives, there is perpetual mention; but nowhere do we hear of the tools

22. Compare Mr. Satow's remarks on this subject in Vol. III, Pt. I, pp. 21-23 of these "Transactions."

with which they were manufactured, and there is the same remarkable silence regarding such widely spread domestic implements as the saw and the axe. We hear, however, of the pestle and fire-drill, of the wedge, of the sickle, and of the shuttle used in weaving.

Navigation seems to have been in a very elementary stage. Indeed the art of sailing was, as we know from the classical literature of the country, but little practised in Japan even so late as the middle of the tenth century of our era subsequent to the general diffusion of Chinese civilization, though rowing and punting are often mentioned by the early poets. In one passage of the "Records" and in another of the "Chronicles," mention is made of a "two-forked boat" used on inland pools or lakes; but, as a rule, in the earlier portions of those works, we read only of people going to sea or being sent down from heaven in water-proof baskets without oars, and reaching their destination not through any efforts of their own, but through supernatural inter-position.²⁵

To what we should call towns or villages very little reference is made anywhere in the "Records" or in that portion of the "Chronicles" which contains the account of the so-called "Divine Age." But from what

25. A curious scrap of the history of Japanese civilization is preserved in the word *kaji*, whose exclusive acception in the modern tongue is "rudder." In archaic Japanese it meant "oar," a signification which is now expressed by the term *ro*, which has been borrowed from the Chinese. It is a matter of debate whether the ancient Japanese boats possessed such an appliance as a rudder, and the word *tagishi* or *tsutai* has been credited with that meaning. The more likely opinion seems to be that both the thing and the word were specialized in later times, the early Japanese boatmen having made any oar do duty for a rudder when circumstances necessitated the use of one.

we learn incidentally, it would seem that the scanty population was chiefly distributed in small hamlets and isolated dwellings along the coast and up the course of the larger streams. Of house-building there is frequent mention,—especially of the building of palaces or temples for sovereigns or gods,—the words “palace” and “temple” being (it should be mentioned) represented in Japanese by the same term. Sometimes, in describing the construction of such a sacred dwelling, the author of the “Records,” abandoning his usual flat and monotonous style, soars away on poetic wings, as when, for instance, he tells how the monarch of Idzumo, on abdicating in favour of the Sun-Goddess’s descendant, covenanted that the latter should “make stout his temple pillars on the nethermost rock-bottom, and make high the cross-beams to the plain of High Heaven.”²⁴ It must not, however, be inferred from such language that these so-called palaces and temples were of very gorgeous and imposing aspect. The more exact notices to be culled from the ancient Shintō Rituals (which are but little posterior to the “Records,” and in no wise contradict the inferences to be drawn from the latter) having been already summarized by Mr. Satow, it may be as well to quote that gentleman’s words. He says:²⁵ “The palace of the Japanese sovereign was a wooden hut, with its pillars planted in the ground, instead of being erected upon broad flat stones as in modern buildings. The whole frame-work, consisting of posts, beams, rafters, door-posts and window-frames, was tied together with cords made by twisting the long fibrous stems of climbing plants, such as *Pueraria*

24. See the end of Sect. XXXII.

25. See Vol. IX, Pt. II, pp. 191-192, of these “Translations.”

Thunbergiana (*kuzu*) and Wistaria Sinensis (*fuji*). The floor must have been low down, so that the occupants of the building, as they squatted or lay on their mats, were exposed to the stealthy attacks of venomous snakes, which were probably far more numerous in the earliest ages when the country was for the most part uncultivated, than at the present day.....There seems some reason to think that the *yuka*, here translated floor, was originally nothing but a couch which ran round the sides of the hut, the rest²⁷ of the space being simply a mud-floor, and that the size of the couch was gradually increased until it occupied the whole interior. The rafters projected upward beyond the ridge-pole, crossing each other as is seen in the roofs of modern Shiñ-tau temples, whether their architecture be in conformity with early traditions (in which case all the rafters are so crossed) or modified in accordance with more advanced principles of construction, and the crossed rafters retained only as ornaments at the two ends of the ridge. The roof was thatched, and perhaps had a gable at each end, with a hole to allow the smoke of the wood-fire to escape, so that it was possible for birds flying in and perching on the beams overhead, to defile the food, or the fire with which it was cooked." To this description it need only be added that fences were in use, and that the wooden doors, sometimes fastened by means of hooks, resembled those with which we are familiar in Europe rather than the sliding, screen-like doors of modern Japan. The windows seem to have been mere holes. Rugs of skins and rush matting were occasionally brought in to sit upon, and we even hear once or twice of "silk rugs" being used for the same purpose by the noble and wealthy.

The habits of personal cleanliness which so pleasantly distinguish the modern Japanese from their neighbours in continental Asia, though less fully developed than at present, would seem to have existed in the germ in early times, as we read more than once of bathing in rivers, and are told of bathing-women being specially attached to the person of a certain imperial infant. Lustrations, too, formed part of the religious practices of the race. Latrines are mentioned several times. They would appear to have been situated away from the houses and to have generally been placed over a running stream, whence doubtless the name for latrine in the Archaic Dialect,—*kaha-ya* i.e. "river house." A well-known Japanese classic of the tenth century, the "*Yamato Tales*,"²⁶ tells us indeed that "in older days the people dwelt in houses raised on "plat-forms built out on the river Ikuta," and goes on to relate a story which presupposes such a method of architecture.²⁷ A passage in the account of²⁸ the reign of the Emperor Jim-mu which occurs both in the "*Records*" and in the "*Chronicles*," and another in the reign of the Emperor Sui-nin occurring in the "*Records*" only, might be interpreted so as to support this statement.²⁸ But both are extremely obscure, and beyond the fact that people who habitually lived near the water *may* have built their houses after the aquatic fashion practised in different parts of the world by certain savage tribes both ancient and modern, the present writer is not aware of any authority for the assertion that they actually

26. *Yamato Monogatari*.

27. For a translation of this story see the present writer's "*Classical Poetry of the Japanese*," pp. 42-44.

28. See Sect. XLIV, Note 12 and Sect. LXXII, Note 29.

did so except the isolated passage in the "Yamato Tales" just quoted.

A peculiar sort of dwelling-place which the two old histories bring prominently under our notice, is the so-called "parturition-house,"—a one-roomed hut without windows which a woman was expected to build and retire into for the purpose of being delivered unseen.²⁹ It would also appear to be not unlikely that newly-married couples retired into a specially built hut for the purpose of consummating the marriage, and it is certain that

29. Mr. Ernest Satow, who in 1878 visited the island of Hachijō, gives the following details concerning the observance down to modern times in that remote corner of the Japanese Empire of the custom mentioned in the text: "In Hachijō women, when about to become mothers, were formerly driven out to the huts on the mountain-side, and according to the accounts of native writers, left to shift for themselves, the result not unfrequently being the death of the newborn infant, or if it survived the rude circumstances under which it first saw the light, the seeds of disease were sown which clung to it throughout its after life. The rule of non-intercourse was so strictly enforced, that the woman was not allowed to leave the hut even to visit her own parents at the point of death, and besides the injurious effects that this solitary confinement must have had on the wives themselves, their prolonged absence was a serious loss to households, where there were elder children and large establishments to be superintended. The rigour of the custom was so far relaxed in modern times, that the huts were no longer built on the hills, but were constructed inside the homestead. It was a subject of wonder to people from other parts of Japan that the senseless practice should still be kept up, and its abolition was often recommended, but the administration of the Shōgun's was not animated by a reforming spirit, and it remained for the Government of the Mikado to exhort the islanders to abandon this and the previously mentioned custom. They are therefore no longer sanctioned by official authority and the force of social opinion against them is increasing, so that before long these relics of ancient ceremonial religion will in all probability have disappeared from the group of islands." (Trans. of the Asiatic Soc. of Japan, Vol. VI, part III, pp. 455-6.)

for each sovereign a new palace was erected on his accession.

Castles are not distinctly spoken of till a period which, though still mythical in the opinion of the present writer coincides according to the received chronology with the first century B. C. We then first meet with the curious term, "rice-castle," whose precise signification is a matter of dispute among the native commentators, but which, on comparison with Chinese descriptions of the Early Japanese, should probably be understood to mean a kind of palisade serving the purpose of a redoubt, behind which the warriors could ensconce themselves.³⁰ If this conjecture be correct, we have here a good instance of a word, so to speak, moving upward with the march of civilization, the term, which formerly denoted something not much better than a fence, having later come to convey the idea of a stone castle.

To conclude the subject of dwelling-places, it should be stated that cave-dwellers are sometimes alluded to. The legend of the retirement of the Sun-Goddess into a cavern may possibly suggest to some the idea of an early period when such habitations were the normal abodes of the ancestors of the Japanese race.³¹ But at the time when the national traditions assumed their present shape, such a state of things had certainly quite passed away, if it ever existed, and only barbarous Ainos and rough bands of robbers are credited with the construction of such primitive retreats — Natural caves

30. See Sect. LXX, Note 6. The Japanese term is *inu-ki*, *ki* being an Archaic term for "castle."

31. See Sect. XVI. Mention of cave-dwellers will also be found in Sects. XLVIII, and LXXX.

(it may be well to state) are rare in Japan, and the caves that are alluded to were mostly artificial, as may be gathered from the context.

The food of the Early Japanese consisted of fish and of the flesh of the wild creatures which fell by the hunter's arrow or were taken in the trapper's snare,—an animal diet with which Buddhist prohibitions had not yet interfered, as they began to do in early historical times. Rice is the only cereal of which there is such mention made as to place it beyond a doubt that its
30 cultivation dates back to time immemorial. Beans, millet, and barley are indeed named once, together with silkworms, in the account of the "Divine Age."³² But the passage has every aspect of an interpolation in the legend, perhaps not dating back long before the time of the eighth century compiler. A few unimportant vegetables and fruits, of most of which there is but a single mention, will be found in the list of plants given below. The intoxicating liquor called *sake* was known in Japan during the mythical period,³³ and so were chopsticks for eating the food with. Cooking-pots and cups and dishes—the latter both of earthenware and of leaves of trees,—are also mentioned; but of the use of fire for warming purposes we hear nothing. Tables are named several times, but never in connection with food. They would seem to have been exclusively used for the purpose of presenting offerings on, and were probably quite small and low,—in fact rather trays than tables according to European ideas.

In the use of clothing and the specialization of garments

32. See the latter part of Sect. XVII.

33. See Sect. XVIII, Note 16.

the Early Japanese had reached a high level. We read in the most ancient legends of upper garments, skirts, trousers, girdles, veils, and hats, while both sexes adorned themselves with necklaces, bracelets, and head-ornaments of stones considered precious,—in this respect offering a striking contrast to their descendants in modern times, of whose attire jewelry forms no part. The material of their clothes was hempen cloth and paper-mulberry bark, coloured by being rubbed with madder, and probably with woad and other tinctorial plants. All the garments, so far as we may judge, were woven, sewing being nowhere mentioned, and it being expressly stated by the Chinese commentator on the "*Shan Hai Ching*,"³⁴ who wrote early in the fourth century, that the Japanese had no needles.³⁵ From the great place which the chase occupied in daily life we are led to suppose that skins also were used to make garments of. There is in the "Records" at least one passage which favours this supposition,³⁶ and the "Chronicles" in one place mention the straw rain-coat and broad-brimmed hat, which still form the Japanese peasant's effectual protection against the inclemencies of the weather. The tendrils of creeping plants served the purposes of string, and bound the warrior's sword round his waist. Combs are mentioned, and it is evident that much attention was devoted to the dressing of the hair. The men seem to have bound up their hair in two bunches, one on each side of the head, whilst the young boys tied theirs into a topknot, the unmarried girls let their locks hang down over their necks, and the

34. 山海經.

35. See, however, the legend in Sect. LXV.

36. See beginning of Sect. XXVII.

married women dressed theirs after a fashion which apparently combined the two last-named methods. There is no mention in any of the old books of cutting the hair or beard except in token of disgrace; neither do we gather that the sexes, but for this matter of the head-dress, were distinguished by a diversity of apparel and ornamentation.

With regard to the precious stones mentioned above as having been used as ornaments for the head, neck, and arms, the texts themselves give us little or no information as to the identity of the stones meant to be referred to. Indeed it is plain (and the native commentators admit the fact) that a variety of Chinese characters properly denoting different sorts of jewels were used indiscriminately by the early Japanese writers to represent the single native word *tama* which is the only one the language contains to denote any hard substance on which a special value is set, and which often refers chiefly to the rounded shape, so that it might in fact be translated by the word "bead" as fittingly as by the word "jewel." We know, however, from the specimens which have rewarded the labours of archaeological research in Japan that agate, crystal, glass, jade, serpentine, and steatite are the most usual materials, and carved and pierced cylindrical shapes (*maga-tama* and *kuda-tama*), the commonest forms.³⁷

The horse (which was ridden, but not driven), the

37. For details on this subject and illustrations, see Mr. Henry von Siebold's "Notes on Japanese Archaeology," p. 15 and Table XI, and a paper by Professor Milne on the "Stone Age in Japan," read before the Anthropological Society of Great Britain on the 25th May, 1880, pp. 10 and 11.

barn-door fowl, and the cormorant used for fishing, are the only domesticated creatures mentioned in the earlier traditions, with the doubtful exception of the silkworm, to³² which reference has already been made.³³ In the later portions of the "Records" and "Chronicles," dogs and cattle are alluded to; but sheep, swine, and even cats were apparently not yet introduced. Indeed sheep were scarcely to be seen in Japan until a few years ago, goats are still almost unknown, and swine and all poultry excepting the barn-door fowl are extremely uncommon.

The following enumeration of the animals and plants mentioned in the earlier portion³⁴ of the "Records" may be of interest. The Japanese equivalents, some few of which are obsolete, are put in parenthesis, together with the Chinese characters used to write them:

MAMMALS.

Bear, (*kuma* 熊).Boar, (*umi* 猪).Deer, (*shika* 鹿).Hare, (*usagi* 兎).Horse, (*uma* 馬 and *koma* 駒).Mouse or Rat (*nezumi* 鼠)."Sea-ass" [Seal or Sea-lion?] (*umichi* 海驢).Whale, (*kujira* 鯨).

38. The tradition preserved in Sect. CXXIV, shows that in times almost, if not quite, historical (the 4th century of our era) the silkworm was a curious novelty, apparently imported from Korea. It is not only possible, but probable, that silken fabrics were occasionally imported into Japan from the mainland at an earlier period, which would account for the mention of "silk rugs" in Sects XL and LXXXIV.

39. The (necessarily somewhat arbitrary) line between earlier and later times has been drawn at the epoch of the traditional conquest of Korea by the Empress Jin-gō at the commencement of the third century of our era, it being then, according to the received opinions, that the Japanese first came in contact with their continental neighbours, and began to borrow from them. (See however the concluding Section of this Introduction for a demonstration of the untrustworthiness of all the so-called history of Japan down to the commencement of the fifth century of the Christian era).

BIRDS.

- Barndoor-fowl, (*kake* 鵞).
 Cormorant, (*u* 鵜).
 Crow or Raven, (*karasu* 烏).
 Dotterel or Plover or Sand-piper,
 (*chidori* 千鳥).
 Heron or Egret (*sagi* 鶺鴒).
 Kingfisher (*soni-dori* 翠鳥).
Naye (鴈).⁴⁰
 Pheasant (*bigishi* 雉).
 Snipe, (*shigi* 鴉).
 Swan, (*shiro-ori* 白鳥).
 Wild-duck, (*kamo* 鴨).
 Wild-goose, (*kari* 鴈).

Snake [smaller than the preceding],
 (*kemi* 蛇).

INSECTS.

- Centipede, (*mukade* 蜈蚣).
 Dragon-fly, (*ohidaru* 蜻蛉).
 Fly, (*haki* 蠅).
 Louse, (*shirami* 虱).
 Silk-worm, (*shiko* 蠶).
 Wasp or Bee, (*hachi* 蜂).

FISHES, ETC.

- Pagrus cardinalis* [probably], (*aka-dahi* 赤鯛) [or perhaps the *Pagrus cardinalis* (*tai* 鯛) is intended.]
 Perch [*Percalabrax japonicus*] (*u-daiki* 鰱).
 Bêche-de-mer [genus *Pentacta*] (*ko* 海鼠).
 Medusa, (*kurage*, written phonetically).

33 REPTILES.

- Crocodile, (*wani* 鱷).⁴¹
 Tortoise (*kame* 龜).
 Toad or Frog, (*tanigaku*, written phonetically).
 Serpent, (*worochi* 蛇).

40. See Sect. XXIV, Note 4.

41. Mr. Satow, in his translation of a passage of the "Records of Ancient Matters" forming part of a note to his third paper on the "Rituals" in Vol. IX, Pt. II of these "Transactions," renders *wani* by "shark." There is perhaps some want of clearness in the old historical books in the details concerning the creature in question, and its *sin* is mentioned in the "Chronicles." But the accounts point rather to an amphibious creature, conceived of as being somewhat similar to the serpent, than to a fish, and the Chinese descriptions quoted by the Japanese commentators unmistakably refer to the crocodile. The translator therefore sees no sufficient reason for abandoning the usually accepted interpretation of *wani* (鱷) as "crocodile." It should be noticed that the *wani* is never introduced into any but patently fabulous stories, and that the example of other nations, and indeed of Japan itself, shows that myth-makers have no objection to embellish their tales by the mention of wonders supposed to exist in foreign lands.

SHELLS.

Arca Subcrenata [?] (*hirabu-kaki*, written phonetically).

Cockle [*Arca Inflata*] (*kira-gaki* 貝).

Turbinidae [a shell of the family] (*shitudami* 細螺).

PLANTS.

Ampelopsis serianafolia [?] (*kagami* 葡萄).

Aphananthe aspera, (*muku*, written phonetically).

Aucuba japonica [probably] *aha-gi*, written phonetically).

Bamboo, (*take* 竹).

Bamboo-grass [*Bambusa chinō*], *sasa* 小竹).

Barley [or wheat?], (*mugi* 麥).

Beans [two kinds, viz., *Soja glycine* and *Phaseolus radiatus* (the general name is *mame* 豆, that of the latter species in particular *adzuki* 小豆).

Bulrush [*Typha japonica*] (*kama* 蒲黃).

Bush-clover [*Lespedeza* of various species], (*kagi* 萩).

Camellia japonica (*tsuba-ki* 椿).

Cassia [Chinese mythical; or perhaps the native *Cercidiphyllum japonica*], (*katsuma*, variously written).

Chamaecyparis obtusa, (*hi-no-ki* 檜).

Cleyera japonica [and another allied but undetermined species], (*taka-ki* 榎).

Clubmoss, (*hi-kage* 日景).

Cocculus thunbergi [probably] (*nu-dzura* 黒葛).

Cryptomeria japonica, (*mugi* 榧).

Eulalia japonica (*koya* 菰草).

Evonymus japonica, (*musa-ki* 鼠榎木).

Ginger, [or perhaps the *Xanthoxylon* is intended] (*awahikami* 薑).

Halochloa macroantha [but it is not certain that this is the sea-weed intended] (*komo* 海草).

Holly [or rather the *Olea aquifolium*, which closely resembles holly], (*hihira-gi* 栂).

Knot-grass [*Polygonum tinctorium*] (*awo* 藍).

Lily, (*sawi* written phonetically, *yamayuri-gusa* 山由理草, and *saki-kusa* 三枝草).

Madder, (*abane* 茜).

Millet [*Panicum italicum*], (*aha* 粟).

Moss, (*koke* 蘚).

Oak (two species, one evergreen and one deciduous,—*Quercus myrsinaefolia*, *Q. dentata* (*kashi* 白栢, *kashinoo* 栢)).

Peach, (*momo* 桃).

Photinia glabra [?], *soba*, written phonetically).

Pine-tree, (*matsu* 松).

Pueraria thunbergiana, (*kudzu* 葛).

Reed, (*ashi* 葦).

Rice, (*ine* 稻).

Sea-weed [or the original term may designate a particular species], (*me* 海布).

Sedge [*Scirpus maritimus*], (*muge* 菅).

Spindle-tree [*Evonymus radicans*], (*manabi no kadsura* 眞拆蔓).

Vegetable Wax-tree [*Rhus succeda* 34 *nea*], (*haski* 榲).

Vine, (*yebi-kadsura* 薔薇).

Wild cherry [or birch?], *hahaka* 朱櫻).

Wild chive [or rather the *allium odorum*, which closely resembles it], (*ha-mira* 臭韭).

Winter-cherry [*Physalis alkekengi*] *aka-kagachi* written phonetically, and also *hohoduki* 酸醬).

The later portions of the work furnish in addition the following :—

ANIMALS.

- Cow (*ushi* 牛).
 Dog, (*inu* 犬).
 Crane, [genus *Grus*] (*tadau* 鶴).
 35 Dove or Pigeon, (*kato* 鳩).
 Grebe, (*niho-dori* 鵜).
 Lark, (*hibori* 雲雀).
 Peregrine falcon, (*hayabusa* 隼).
 Red-throated quail, (*udzura* 鵲).
 Tree sparrow (*tsuume* 雀).
 Wag-tail, [probably] (*mana-hashira*),
 written phonetically).
 Wren, (*tanuki* 鶇).
 Dolphin, (*iruka* 入鹿魚).
 Trout, (*Plecoglossus altivelis*) (*ayu* 鱒
 魚).
 Tunny, [a kind of, viz. *Thynnus*
viti] (*shibi* 鰩).
 Crab, (*kani* 蟹).
 Horse-fly (*anu* 蚊).
 Oyster (*kaki* 蛸).

PLANTS.

- Alder [*Alnus maritima*] (*kori-no-ki*
 榎).
 Aralia (*mi-tsuna gashira* 御綱柏).
Brazenia peltata (*nunaka* 蓴).
 Cabbage [*brassica*] (*ama* 菘菜).

- Catalpa Kamufri* [but some say the
 cherry is meant (*adama* 梓).
 Chestnut (*kuri* 栗).
Dioscorea quinqueloba (*tokoro-dzura*
 解葛).
Evonymus sieboldianus (*mayumi* 木
 櫨).
 Gourd (*hisago* 瓠).
Hedysarum ziculentum (*wagi* 荻).
Hydrophyrum latifolium (*komo* 菰).
Kadsura japonica (*sen-kadsura* 菴蓴).
Livistona sinensis (*aji-masa* 檳榔).
 Lotus [*nelumbium*] (*kachiu* 蓮).
 Musk-melon (*houshi* 熱瓜).
 Oak, [three species, *Quercus serrata*
 (*kuongi* 堅木) and *Q. glandulifera*
 (*nara* 櫟), both deciduous; *Q. gilva*
 (*ichiki* 赤櫟) [evergreen].
 Orange (*sachibana* 橘).
Podocarpus macrophylla (*maki* 櫟).
 Radish, [*Raphanus sativus*] (*oko-ne*
 大根).
Sakibu [written phonetically] [not
 identified].
 Water caltrop, [*Trapa bispinosa*]
 (*hihi* 菱).
 Wild garlic [*Allium nipponicum*] (*mu-
 biru* 野蒜).
Zelkova heski [probably] (*tsuki* 櫟).

A few more are probably preserved in the names of places. Thus in Shinano, the name of a province, we seem to have the *sh'na* (*Tilia cordata*), and in Tadetsu the *tade* (*Polygonum japonicum*). But the identification in these cases is mostly uncertain. It must also be remembered that, as in the case of all non-scientific nomenclatures, several species, and occasionally even more than one genus, are included in a single Japanese term. Thus *chi-dori* (here always rendered "dotterel") is the name of any kind of sand-piper, plover or dotterel. *Kari* is a general name applied to geese, but not to all the species, and also to the great bustard. Again it should not be forgotten that there may have been, and probably were, in the application of some of these terms, differences of usage between the present day and eleven or twelve centuries ago. Absolute precision is therefore not attainable.⁴²

Noticeable in the above lists is the abundant mention of plant-names in a work which is in no ways occupied with botany. Equally noticeable is the absence of some of those which are most common at the present day, such as the tea-plant and the plum-tree, while of the orange we are specially informed that it was introduced from abroad.⁴³ The difference between the various stones and metals seems, on the other hand, to have attracted very little attention from the Early Japanese. In late

42. Sect. CXXVIII very preserves a very early ornithological observation in the shape of the Songs composed by the Emperor Nin-toku and his Minister Take-Uchi on the subject of a wild-geese laying eggs in Central Japan. These birds are not known to breed even so far South as the island of Yezo.

43. See the legend in Sect. LXXIV.

times the chief metals were named mostly according to their colour, as follows :

Yellow metal.....	(gold).
White "	(silver).
Red "	(copper).
Black "	(iron).
Chinese (or Korean...)	(bronze).

But in the "Records" the only metal of which it is implied that it was in use from time immemorial is iron, while "various treasures dazzling to the eye, from gold and silver downwards," are only referred to once as existing in the far-western land of Korea. Red clay is the sole kind of earth specially named.

Black.

Blue (including Green).

Red.

Piebald (of horses).

White.

Yellow is not mentioned (except in the foreign Chinese phrase "the Yellow Stream," signifying Hades, and not to be counted in this context), neither are any of the numerous terms which in Modern Japanese serve to distinguish delicate shades of colour. We hear of the "blue (or green), *i.e.* black⁴⁴) clouds" and also of the "blue (or green), sea"; but the "blue sky" is conspicuous by its absence here as in so many other early literatures, though strangely enough it does occur in the oldest written monuments of the Chinese.

With regard to the subject of names for the different degrees of relationship,—a subject of sufficient interest

44. Mr. Satow suggests that *awo* ("blue" or "green") means properly any colour derived from the *awo* plant (*Polygonum tinctorium*).

to the student of sociology to warrant its being discussed at some length,—it may be stated that in modern Japanese parlance the categories according to which relationship is conceived of do not materially differ from those that are current in Europe. Thus we find father, grandfather, great-grandfather, uncle, nephew, stepfather, stepson, father-in-law, and the corresponding terms for females, —mother, grandmother etc.,—as well as such vaguer designations as parents, ancestors, cousins, and kinsmen. The only striking difference is that brothers and sisters, instead of being considered as all mutually related in the same manner, are divided into two categories, viz:

<i>Ani</i>	兄	...	...	...	elder brother(s),
<i>Oniuta</i>	弟	...	...	...	younger brother(s),
<i>Ane</i>	姉	...	...	...	elder sister(s),
<i>Imouto</i>	妹	...	...	...	younger sister(s).

in exact accordance with Chinese usage.

Now in Archaic times there seems to have been a different and more complicated system, somewhat resembling that which still obtains among the natives of Korea, and which the introduction of Chinese ideas and especially the use of the Chinese written characters must have caused to be afterwards abandoned. There are indications of it in some of the phonetically written fragments of the "Records." But they are not of themselves sufficient to furnish a satisfactory explanation, and the subject has puzzled the native *literati* themselves. Moreover the English language fails us at this point, and elder and younger brother, elder and younger sister are the only terms at the translator's command. It may therefore be as well to quote *in extenso* Motowori's elucidation of the Archaic usage to be found

in vol. XIII, p. 63-4 of his "Exposition of the Records of Ancient Matters." ⁴⁵ He says: "Anciently, when brothers and sisters were spoken of, the elder brother was called *se* or *ani* in contradistinction to the younger brothers and younger sisters, and the younger brother also was called *se* in contradistinction to the elder sister. The elder sister was called *ane* in contradistinction to the younger sister, and the younger brother also would use the word *ane* in speaking of his elder sister himself. The younger brother was called *oto* in contradistinction to the elder brother, and the younger sister also was called *oto* in contradistinction to the elder sister. The younger sister was called *imo* in contradistinction to the elder brother, and the elder sister also was called *imo* in
 38 contradistinction to the younger brother. It was also the custom among brothers and sisters to use the words *iro-se* for *se*, *iro-ne* for *ane*, and *iro-do* for *oto*, and analogy forces us to conclude that *iro-mo* was used for *imo*." (Motowori elsewhere explains *iro* as a term of endearment identical with the word *iro*, "love;" but we may hesitate to accept this view.) It will be observed that the foundation of this system of nomenclature was a subordination of the younger to the elder-born modified by a subordination of the females to the males. In the East, especially in primitive times, it is not "*place aux dames*," but "*place aux messieurs*."

Another important point to notice is that, though in a few passages of the "Records" we find a distinction drawn between the chief and the secondary wives,—perhaps nothing more than the favorite or better-born,

⁴⁵ Only the foot-notes of the original are omitted, as not being essential.

and the less well-born, are meant to be thus designated,—yet not only is this distinction not drawn throughout, but the wife is constantly spoken of as *imo*, i.e. "younger sister." In fact sister and wife were convertible terms and ideas; and what in a later stage of Japanese, as of Western, civilization is abhorred as incest was in Archaic Japanese times the common practice. We also hear of marriages with half-sisters, with stepmothers, and with aunts; and to wed two or three sisters at the same time was a recognized usage. Most such unions were naturally so contrary to Chinese ethical ideas, that one of the first traces of the influence of the latter in Japan was the stigmatizing of them as incest; and the conflict between the old native custom and the imported moral code is seen to have resulted in political troubles.⁴⁶ Marriage with sisters was naturally the first to disappear, and indeed it is only mentioned in the legends of the gods; but unions with half-sisters, aunts, etc., lasted on into the historic epoch. Of exogamy, such as obtains in China, there is no trace in any Japanese document, nor do any other artificial impediments seem to have stood in the way of the free choice of the Early Japanese man, who also (in some cases at least) received a dowry with his bride or brides.

* * * * *

If, taking as our guides the incidental notices which are scattered up and down the pages of the earlier portion of the "Records" we endeavour to follow an Archaic Japanese through the chief events of his life

46. See the story of Prince Karu, which is probably historical, in Sects. CXLI *et seq.*

from the cradle to the tomb, it will be necessary to begin by recalling what has already been alluded to as the "parturition-house" built by the mother, and in which, as we are specially told that it was made windowless, it would perhaps be contradictory to say that the infant first saw the light. Soon after birth a name was given to it,—given to it by the mother,—such name generally containing some appropriate personal reference. In the most ancient times each person (so far as we can judge) bore but one name, or rather one string of words compounded together into a sort of personal designation. But already at the dawn of the historical epoch we are met by the mention of surnames and of what, in the absence of a more fitting word, the translator has ventured to call "gentile names," bestowed by the sovereign as a recompense for some noteworthy deed.⁴⁷

It may be gathered from our text that the idea of calling in the services of wet-nurses in exceptional cases had already suggested itself to the minds of the ruling class, whose infants were likewise sometimes attended by special bathing-women. To what we should call education, whether mental or physical, there is absolutely no reference made in the histories. All that can be inferred is that, when old enough to do so, the boys began to follow one of the callings of hunter or fisherman,

47. The custom of using surnames was certainly borrowed from China, although the Japanese have not, like the Koreans, gone so far as to adopt the actual surnames in use in that country. The "gentile names" may have sprung up more naturally, though they too show traces of Chinese influence. Those most frequently met with are *Agatamushi*, *Aion*, *Atake*, *Kinoi*, *Miyatuko*, *Murazhi*, *Ooi*, *Sukune*, and *Wake*. See above, pp. xv-xvi.

while the girls staid at home weaving the garments of the family. There was also a great deal of fighting, generally of a treacherous kind, in the intervals of which the warriors occupied themselves in cultivating patches of ground. The very little which is to be gathered concerning the treatment of old people would seem to indicate that they were well cared for.

We are nowhere told of any wedding ceremonies except the giving of presents by the bride or her father, the probable reason being that no such ceremonies⁴⁰ existed. Indeed late on into the Middle Ages cohabitation alone constituted matrimony, — cohabitation often secret at first, but afterwards acknowledged, when, instead of going round under cover of night to visit his mistress, the young man brought her back publicly to his parents' house. Mistress, wife, and concubine were thus terms which were not distinguished, and the woman could naturally be discarded at any moment. She indeed was expected to remain faithful to the man with whom she had had more than a passing intimacy, but no reciprocal obligation bound him to her. Thus the wife of one of the gods is made to address her husband in a poem which says:

"Thou.....indeed, being a man, probably hast on the various island-headlands that thou seest, and on every beach-headland that thou lookest on, a wife like the young herbs. But I, alas! being a woman, have no spouse except thee," etc., etc."

In this sombre picture the only graceful touch is the custom which lovers or spouses had of tying each other's girdles when about to part for a time,—a ceremony by

48. See Sect. XXV. (the second Song in that Section).

which they implied that they would be constant to each other during the period of absence.⁴⁹ What became of the children in cases of conjugal separation does not clearly appear. In the only instance which is related at length, we find the child left with the father; but this instance is not a normal one.⁵⁰ Adoption is not mentioned in the earliest traditions; so that when we meet with it later on we shall probably be justified in tracing its introduction to Chinese sources.

Of death-bed scenes and dying speeches we hear but little, and that little need not detain us. The burial rites are more important. The various ceremonies observed on such an occasion are indeed not explicitly detailed. But we gather thus much: that the hut tenanted by the deceased was abandoned,—an ancient custom to whose former existence the removal of the capital at the commencement of each reign long⁴¹ continued to bear witness,—and that the body was first deposited for some days in a "mourning-house," during which interval the survivors (though their tears and lamentations are also mentioned) held a carousal, feasting perhaps on the food which was specially prepared as an offering to the dead person. Afterwards, the corpse was interred, presumably in a wooden bier, as the introduction of stone tombs is specially noted by the historian as having taken place at the end of the reign of the Emperor Sui-nin, and was therefore believed by those who handed down the legendary history to have been a comparatively recent innovation, the date assigned to this monarch by the author of the "Chronicles" coin-

49. See Sect. LXXI, Note 12.

50. See Sect. XI, II.

ciding with the latter part of our first, and the first half of our second centuries. To a time not long anterior is attributed the abolition of a custom previously observed at the interments of royal personages. This custom was the burying alive of some of their retainers in the neighbourhood of the tomb. We know also, both from other early literary sources and from the finds which have recently rewarded the labours of archæologists, that articles of clothing, ornaments, etc., were buried with the corpse. It is all the more curious that the "Records" should nowhere make any reference to such a custom, and is a proof (if any be needed) of the necessity of not relying exclusively on any single authority, however respectable, if the full and true picture of Japanese antiquity is to be restored. A few details as to the abolition of the custom of burying retainers alive round their master's tomb, and of the substitution for this cruel holocaust of images in clay will be found in Sect. LXIII, Note 23, and in Sect. LXXV, Note 4, of the following translation.⁵¹ If the custom be one which is properly included under the heading of human sacrifices, it is the only form of such sacrifices of which the earliest recorded Japanese social state retained any trace. The absence of slavery is another honourable feature. On the other hand, the most cruel punishments were dealt out to enemies and wrong-doers. Their nails were extracted, the sinews of their knees were cut, they were buried up to the neck so that their eyes burst, etc. Death, too, was inflicted for the ⁴²

51. Representations of these clay images (*Tsuchi-uta-giyô*) will be found in Table XII of Mr. Henry von Siebold's "Notes on Japanese Archaeology," and in Mr. Satow's paper on "Ancient Sepulchral Mounds in Kaudzuke" published in Vol. VII, Pt. III, pp. 313 *et seq.* of these "Transactions."

most trivial offences. Of branding, or rather tattooing, the face as a punishment there are one or two incidental mentions. But as no tattooing or other marking or painting of the body for any other purpose is ever alluded to, with the solitary exception in one passage of the painting of her eyebrows by a woman, it is possible that the penal use of tattooing may have been borrowed from the Chinese, to whom it was not unknown.

The shocking obscenity of word and act to which the "Records" bear witness is another ugly feature which must not quite be passed over in silence. It is true that decency, as we understand it, is a very modern product, and is not to be looked for in any society in the barbarous stage. At the same time, the whole range of literature might perhaps be ransacked in vain for a parallel to the naïve filthiness of the passage forming Sect. IV. of the following translation, or to the extraordinary topic which the hero Yamato-Take and his mistress Miyazu are made to select as the theme of poetical repartee.⁵² One passage likewise would lead us to suppose that the most beastly crimes were commonly committed.⁵³

To conclude this portion of the subject, it may be useful for the sake of comparison to call attention to a few arts and products with which the early Japanese were *not* acquainted. Thus they had no tea, no fans, no porcelain, no lacquer,—none of the things, in fact, by which in later times they have been chiefly known. They did not yet use vehicles of any kind. They had no accurate method of computing time, no money, scarcely any

52. See Sect. LXXXVII.

53. See Sect. XCVII.

knowledge of medicine. Neither, though they possessed some sort of music, and poems a few of which at least are not without merit,⁵⁴ do we hear anything of the art of drawing. But the most important art of which they were ignorant is that of writing. As some misapprehension has existed on this head, and scholars in Europe have been misled by the inventions of zealous champions of the Shintō religion into a belief in the so-called "Divine Characters," by them alleged to have been invented by the Japanese gods and to have been used by the Japanese people prior to the introduction of the Chinese ideographic writing, it must be stated precisely that all the traditions of the "Divine Age," and of the reigns of the earlier Emperors down to the third century of our era according to the received chronology, maintain a complete silence on the subject of writing materials, and records of every kind. Books are nowhere mentioned till a period confessedly posterior to the opening up of intercourse with the Asiatic continent, and the first books whose names occur are the "Lun Yü" and the "Ch'ien Tzū Wên,"⁵⁵ which are said to have been brought over to Japan during the reign of the Emperoro Ō-jin,—according to the same chronology in the year 284 after Christ. That even

54. A translation,—especially a literal prose translation,—is not calculated to show off to best advantage the poetry of an alien race. But even subject to this drawback, the present writer would be surprised if it were not granted that poetic fire and grace are displayed in some of the Love-Songs (for instance the third Song in Sect. XXIV and both Songs in Sect. XXV), and a quaint pathos in certain others (for instance in Yamato-Take's address to his "elder brother the pine-tree," and in his Death-Songs contained in Sect. LXXXIX).

this statement is antedated, is shown by the fact that the "Ch'ien Tzū Wên" was not written till more than two centuries later,—a fact which is worthy the attention of those who have been disposed simply to take on trust the assertions of the Japanese historians. It should likewise be mentioned that, as has already been pointed out by Mr. Aston, the Japanese terms *fumi* "written document," and *fute* "pen," are probably corruptions of foreign words.⁵⁶ The present, indeed, is not the⁴⁴ place to discuss the whole question of the so-called "Divine Characters," which Motowori, the most patriotic as well as the most learned of the Japanese *literati*, dismisses in a note to the Prolegomena of his "Exposition of the Records of Ancient Matters" with the remark that they "are a late forgery over which no words need be wasted." But as this mare's nest has been imported into the discussion of the Early Japanese social state, and as the point is one on which the absolute silence of the early traditions bears such clear testimony, it was impossible to pass it by without some brief allusion.

56. Viz. of the Chinese 文 and 筆 (in the modern Mandarin pronunciation *wên* and *p'í*). Mr. Aston would seem to derive both the Japanese term *fude* and the Korean *put* independently from the Chinese 筆. The present writer thinks it more likely that the Japanese *fude* was borrowed mediately through the Korean *put*. In any case, as it regularly corresponds with the latter according to the laws of letter-change subsisting between the two languages, it will be observed that the Japanese term would still have to be considered borrowed, even if the derivation of *put* from 筆 had to be abandoned; for we can hardly suppose Korean and Japanese to have independently selected the same root to denote such a thing as a "pen." As to the correctness of the derivation of *fumi* from 文 there can be little doubt, and it had long ago struck even the Japanese themselves, who are not prompt to acknowledge such loans. They usually derive *fude* from *fumi-te*, "document hand," and thus again we are brought back to the Chinese 文 as the origin of the Japanese word for "pen."

V.

RELIGIOUS AND POLITICAL IDEAS OF THE EARLY JAPANESE,
BEGINNINGS OF THE JAPANESE NATION, AND
CREDIBILITY OF THE NATIONAL
RECORDS.

The religious beliefs of the modern upholders of Shintō⁵⁷ may be ascertained without much difficulty by a perusal of the works of the leaders of the movement which has endeavoured during the last century and a half to destroy the influence of Buddhism and of the Chinese philosophy, and which has latterly succeeded to some extent in supplanting those two foreign systems. But in Japan, as elsewhere, it has been impossible for men really to turn back a thousand years in religious thought and act; and when we try to discover the primitive opinions that were entertained by the Japanese people prior to the introduction of the Chinese culture, we are met by difficulties that at first seem insuperable. The documents are scanty, and the modern commentaries untrustworthy, for they are all written under the influence of a preconceived opinion. Moreover, the problem is apparently complicated by a mixture of races and mythologies, and by a filtering in of Chinese ideas previous to the compilation of documents of any sort, though these are considerations which have hitherto scarcely been taken into account by foreigners, and are designedly neglected and obscured by such narrowly patriotic native writers as Motowori and Hirata.

57. The Chinese characters used to write this word are 神道, which signify the "Way of the Gods." The term was adopted in order to distinguish the old native beliefs from Buddhism and Confucianism.

In the political field the difficulties are not less, but
45 rather greater; for when once the Imperial house and
the centralized Japanese polity, as we know it from the
sixth or seventh century of our era downwards, became
fully established, it was but too clearly in the interest of
the powers that be to efface as far as possible the trace
of different governmental arrangements which may have
preceded them, and to cause it to be believed that, as
things were then, so had they always been. The Em-
peror Tem-mu, with his anxiety to amend "the deviations
from truth and the empty falsehoods" of the historical
documents preserved by the various families, and the
author of the "Chronicles of Japan" with his elaborate
system of fictitious dates, recur to our minds, and we ask
ourselves to what extent similar garblings of history,—
sometimes unintentional,—may have gone on during earlier
ages, when there was even less to check them than there
was in the eighth century. If, therefore, the translator
here gives expression to a few opinions founded chiefly
on a careful study of the text of the "Records of Ancient
Matters" helped out by a study of the "Chronicles of
Japan," he would be understood to do so with great
diffidence, especially with regard to his few (so to speak)
constructive remarks. As to the destructive side of the
criticism, there need be less hesitation; for the old histories
bear evidence too conclusively against themselves for it
to be possible for the earlier portions of them, at least,
to stand the test of sober investigation. Before endeavour-
ing to piece together the little that is found in the
"Records" to illustrate the beliefs of Archaic Japanese
times, it will be necessary, at the risk of dulness, to give
a summary of the old traditions as they lie before us in

their entirety, after which will be hazarded a few speculations on the subject of the earlier tribes which combined to form the Japanese people; for the four questions of religious beliefs, of political arrangements, of race, and of the credibility of documents, all hang closely together and, properly speaking, form but one highly complex problem.

Greatly condensed, the Early Japanese traditions amount to this: After an indefinitely long period, during which were born a number of abstract deities, who are differently enumerated in the "Records" and in the "Chronicles," two of these deities, a brother and sister named Izanagi and Izanami (*i.e.*, the "Male who Invites" and the "Female Who Invites"), are united in marriage, and give birth to the various islands of the Japanese archi-⁴⁶pelago. When they have finished producing islands, they proceed to the production of a large number of gods and goddesses, many of whom correspond to what we should call personifications of the powers of nature, though personification is a word which, in its legitimate acceptations, is foreign to the Japanese mind. The birth of the Fire-God causes Izanami's death, and the most striking episode of the whole mythology then ensues, when her husband, Orpheus-like, visits her in the under-world to implore her to return to him. She would willingly do so, and bids him wait while she consults with the deities of the place. But he, impatient at her long tarrying, breaks off one of the end-teeth of the comb stuck in the left bunch of his hair, lights it and goes in, only to find her a hideous mass of corruption, in whose midst are seated the eight Gods of Thunder. This episode ends with the deification of

58 three peaches⁵⁸ who had assisted him in his retreat before the armies of the under-world, and with bitter words exchanged between him and his wife, who herself pursues him as far as the "Even Pass of Hades."

Returning to Himuka in south-western Japan, Izanagi purifies himself by bathing in a stream, and, as he does so, fresh deities are born from each article of clothing that he throws down on the river-bank, and from each part of his person. One of these deities was the Sun-Goddess, who was born from his left eye, while the Moon-God sprang from his right eye, and the last born of all, Susa-no-Wo, whose name the translator renders by "the Impetuous Male," was born from his nose. Between these three children their father divides the inheritance of the universe.

At this point the story loses its unity. The Moon-God is no more heard of, and the traditions concerning the Sun-Goddess and those concerning the "Impetuous Male Deity" diverge in a manner which is productive of inconsistencies in the remainder of the mythology. The Sun-Goddess and the "Impetuous Male Deity" have a violent quarrel, and at last the latter breaks a hole in the roof of the hall in Heaven where his sister is sitting at work with the celestial weaving-maidens, and through it lets fall "a heavenly piebald horse which he had flayed
47 with a backward flaying." The consequences of this act were so disastrous, that the Sun-Goddess withdrew for a season into a cave, from which the rest of the eight hundred myriad (according to the "Chronicles" eighty

58. *Conf.* p. xvii, last paragraph for the modified sense in which alone the word "deification" can be used in speaking of the Early Japanese worship.

myriad) deities with difficulty allured her. The "Impetuous Male Deity" was thereupon banished, and the Sun-Goddess remained mistress of the field. Yet, strange to say, she thenceforward retires into the background, and the most bulky section of the mythology consists of stories concerning the "Impetuous Male Deity" and his descendants, who are represented as the monarchs of Japan, or rather of the province of Idzumo. The "Impetuous Male Deity" himself, whom his father had charged with the dominion of the sea, never assumes that rule, but first has a curiously told amorous adventure and an encounter with an eight-forked serpent in Idzumo, and afterwards reappears as the capricious and filthy deity of Hades, who however seems to retain some power over the land of the living, as he invests his descendant of the sixth generation with the sovereignty of Japan. Of this latter personage a whole cycle of stories is told, all centering in Idzumo. We learn of his conversations with a hare and with a mouse, of the prowess and cleverness which he displayed on the occasion of a visit to his ancestor in Hades, which is in this cycle of traditions a much less mysterious place than the Hades visited by Izanagi, of his amours, of his triumph over his eighty brethren, of his reconciliation with his jealous empress, and of his numerous descendants, many of whom have names that are particularly difficult of comprehension. We hear too in a tradition, which ends in a pointless manner, of a microscopic deity who comes across the sea to ask this monarch of Idzumo to share the sovereignty with him.

This last-mentioned legend repeats itself in the sequel. The Sun-Goddess, who on her second appearance is con-

stantly represented as acting in concert with the "High August Producing Wondrous Deity,"—one of the abstractions mentioned at the commencement of the "Records,"—resolves to bestow the sovereignty of Japan on a child of whom it is doubtful whether he were hers or that of her brother the "Impetuous Male Deity." Three embassies are sent from Heaven to Idzumo to arrange matters, but it is only a fourth that is successful, the final ambassadors obtaining the submission of the monarch
48 or deity of Idzumo, who surrenders his sovereignty and promises to serve the new dynasty (apparently in the under-world), if a palace or temple be built for him and he be appropriately worshipped. Thereupon the child of the deity whom the Sun-Goddess had originally wished to make sovereign of Japan, descends to earth,—not to Idzumo in the north-west, be it mentioned, as the logical sequence of the story would lead one to expect,—but to the peak of a mountain in the south-western island of Kiushiu.

Here follows a quaint tale accounting for the old appearance of the *bêche-de-mer*, and another to account for the shortness of the lives of mortals, after which we are told of the birth under peculiar circumstances of the heaven-descended deity's three sons. Two of these, Ho-deri and Howori, whose names may be Englished as "Fire-Shine" and "Fire-Subside," are the heroes of a very curious legend, which includes an elaborate account of a visit paid by the latter to the palace of the God of Ocean, and of a curse or spell which gained for him the victory over his elder brother, and enabled him to dwell peacefully in his palace at Takachiho for the space of five hundred and eighty years,—the first statement re-

sembling a date which the "Records" contain. This personage's son married his own aunt, and was the father of four children, one of whom "treading on the crest of the waves, crossed over to the Eternal Land," while a second "went into the sea plain," and the two others moved eastward, fighting with the chiefs of Kibi and Yamato, having adventures with gods both with and without tails, being assisted by a miraculous sword and a gigantic crow, and naming the various places they passed through after incidents in their own career, as "the Impetuous Male" and other divine personages had done before them. One of these brothers was Kamu-Yamato-Ihare-Biko, who (the other having died before him) was first given the title of Jim-mu Ten-nō more than fourteen centuries after the date which in the "Chronicles" is assigned as that of his decease.

Henceforth Yamato, which had scarcely been mentioned before, and the provinces adjacent to it become the centre of the story, and Idzumo again emerges into importance. A very indecent love-tale forms a bridge which unites the two fragments of the mythology; and the "Great Deity of Miwa," who is identified with the deposed monarch of Idzumo, appears on the scene. Indeed during the rest of the story this "Great Deity of Miwa," and 49 his colleague the "Small August Deity" (Sukuna-Mi-Kami⁵⁹), the deity Izasa-Wake, the three Water-Gods of Sumi, and the "Great Deity of Kadzuraki," of whom there is so striking a mention in Sect. CLVIII, form, with the Sun-Goddess and with a certain divine sword

59. In Sect. XXVII, where this deity is first mentioned, he is called *Sukuna-Biko-Na-no-Kami*, the "Little Prince the Renowned Deity."

preserved at the temple of Isonokami in Yamato, the only objects of worship specially named, the other gods and goddesses being no more heard of. This portion of the story is closed by an account of the troubles which inaugurated the reign of Jim-mu's successor, Sui-sei, and then occurs a blank of (according to the accepted chronology) five hundred years, during which absolutely nothing is told us excepting dreary genealogies, the place where each sovereign dwelt and where he was buried, and the age to which he lived,—this after the minute details which had previously been given concerning the successive gods or monarchs down to Sui-sei inclusive. It should likewise be noted that the average age of the first seventeen monarchs (counting Jim-mu Ten-nō as the first according to received ideas) is nearly 96 years if we follow the "Records," and over a hundred if we follow the accepted chronology which is based chiefly on the constantly divergent statements contained in the "Chronicles." The age of several of the monarchs exceeds 120 years.⁶⁰

The above-mentioned lapse of an almost blank period of five centuries brings us to the reign of the Emperor known to history by the name of Sū-jin, whose life of one hundred and sixty-eight years (one hundred and twenty according to the "Chronicles") is supposed to have immediately preceded the Christian era. In this reign the former monarch of Idzumo or god of Miwa again appears and produces a pestilence, of the manner of staying which Sū-jin is warned in a dream, while a curious but highly indecent episode tells us how a person called Oho-Tata-Ne-Ko was known to be a son of the

60. See Appendix II.

delity in question, and was therefore appointed high priest of his temple. In the ensuing reign an elaborate legend, involving a variety of circumstances as miraculous as any in the earlier portion of the mythology, again centres in the necessity of pacifying the great god of 50 Idzumo; and this, with details of internecine strife in the Imperial family, of the sovereign's amours, and of the importation of the orange from the "Eternal Land," brings us to the cycle of traditions of which Yamato-Take, a son of the Emperor Kei-kō, is the hero. This prince, after slaying one of his brothers in the privy, accomplishes the task of subduing both western and eastern Japan; and, notwithstanding certain details which are unsavoury to the European taste, his story, taken as a whole, is one of the most striking in the book. He performs marvels of valour, disguises himself as a woman to slay the brigands, is the possessor of a magic sword and fire-striker, has a devoted wife who stills the fury of the waves by sitting down upon their surface, has encounters with a deer and with a boar who are really gods in disguise, and finally dies on his way westward before he can reach his home in Yamato. His death is followed by a highly mythological account of the laying to rest of the white bird into which he ended by being transformed.

The succeeding reign is a blank, and the next after that transports us without a word of warning to quite another scene. The sovereign's home is now in Tsukushi, the south-western island of the Japanese archipelago, and four of the gods, through the medium of the sovereign's wife, who is known to history as the Empress Jin-gō, reveal the existence of the land of Korea, of

which, however, this is not the first mention. The Emperor disbelieves the divine message, and is punished by death for his incredulity. But the Empress, after a special consultation between her prime minister and the gods, and the performance of various religious ceremonies, marshals her fleet, and, with the assistance of the fishes both great and small and of a miraculous wave, reaches Shirai¹ (one of the ancient divisions of Korea), and subdues it. She then returns to Japan, the legend ending with a curiously naïve tale of how she sat a-fishing one day on a shoal in the river Wo-gawa in Tsukushi with threads picked out of her skirt for lines.

The next section shows her going up by sea to Yamato,—another joint in the story, by means of which
51 the Yamato cycle of legends and the Tsukushi cycle are brought into apparent unity. The "Chronicles of Japan" have even improved upon this by making Jin-gō's husbands dwell in Yamato at the commencement of his reign and only remove to Tsukushi later, so that if the less elaborated "Records" had not been preserved, the two threads of the tradition would have been still more difficult to unravel. The Empress's army defeats the troops raised by the native kings or princes, who are represented as her step-sons; and from that time forward the story runs on in a single channel and always centres in Yamato. China likewise is now first mentioned, books are said to have been brought over from the mainland, and we hear of the gradual introduction of various useful arts. Even the annals of the reign of O-jin however, during which this civilizing impulse from abroad is said to have commenced, are not free from

details as miraculous as any in the earlier portions of book. Indeed Sects. CXIV CXVI of the following translation, which form part of the narrative of h's reign, are occupied with the recital of one of the most fanciful tales of the whole mythology. The monarch himself is said to have lived a hundred and thirty years, while his successor lived eighty-three (according to the "Chronicles," Ō-jin lived a hundred and ten and his successor Nin-toku reigned eighty-seven years). It is not till the next reign that the miraculous ceases, a fact which significantly coincides with the reign in which, according to a statement in the "Chronicles," "historiographers were first appointed to all the provinces to record words and events, and forward archives from all directions." This brings us to the commencement of the fifth century of our era, just three centuries before the compilation of our histories, but only two centuries before the compilation of the first history of which mention has been preserved. From that time the story in the "Records," though not well told, gives us some very curious pictures, and reads as if it were reliable. It is tolerably full for a few reigns, after which it again dwindles into mere genealogies, carrying us down to the commencement of the seventh century. The "Chronicles," on the contrary, give us full details down to A.D. 701, that is to within nineteen years of the date of their compilation.

The reader who has followed this summary, or who will take the trouble to read through the whole text for himself will perceive that there is no break in the story,—at least no chronological break,—and no break between⁵² the fabulous and the real, unless indeed it be at the commencement of the fifth century of our era, *i.e.* more

than a thousand years later than the date usually accepted as the commencement of genuine Japanese history. The only breaks are,—not chronological,—but topographical.

This fact of the continuity of the Japanese mythology and history has been fully recognized by the leading native commentators, whose opinions are those considered orthodox by modern Shintoists; and they draw from it the conclusion that everything in the standard national histories must be equally accepted as literal truth. All persons however cannot force their minds into the limits of such a belief; and early in the last century a celebrated writer and thinker, Arawi Hakuseki, published a work in which, while accepting the native mythology as an authentic chronicle of events, he did so with the reservation of proving to his own satisfaction that all the miraculous portions thereof were allegories, and the gods only men under another name. In this particular, the elasticity of the Japanese word for "deity," *kami*, which has already been noticed, stood the eastern Euhemerus in good stead. Some of his explanations are however extremely comical, and it is evident that such a system enables the person who uses it to prove whatever he has a mind to.⁶² In the present century a diluted form of the same theory was adopted by Tachibana no Moribe, who, although endeavouring to remain an orthodox Shintoist, yet decided that some of the (so to speak) useless-

62. As a specimen of the flexibility of his system, the reader to whom the Japanese language and Japanese legend are familiar is recommended to peruse pp. 13-24 of Vol. 1 of Arawi Hakuseki's "*Ko-Shi Tō*" (古史通), where an elaborate rationalistic interpretation is applied to the story of the amours of Izanagi and Izanami. It is amusing in its very gravity, and one finds it difficult to believe that the writer can have been in earnest when he penned it.

ly miraculous incidents need not be believed in as revealed truth. Such, for instance, are the story of the speaking mouse, and that of Izanagi's head-dress turning into a bunch of grapes. He accounts for many of these details by the supposition that they are what he calls *wasana-goto*, i.e. "child-like words," and thinks that they were invented for the sake of fixing the story in the minds of children, and are not binding on modern adults as articles of faith. He is also willing to allow that some passages show traces of Chinese influence, and he blames ⁵³ Motowori's uncompromising championship of every iota of the existing text of the "Records of Ancient Matters." As belonging to this same school of what may perhaps be termed "rationalistic believers" in Japanese mythology, a contemporary Christian writer, Mr. Takabashi Gorō, must also be mentioned. Treading in the foot-steps of Arawi Hakuseki, but bringing to bear on the legends of his own country some knowledge of the mythology of other lands, he for instance explains the traditions of the Sun-Goddess and of the Eight-Forked Serpent of Yamada by postulating the existence of an ancient queen called Sun, whose brother, after having been banished from her realm for his improper behaviour, killed an enemy whose name was Serpent, etc., while such statements as that the microscopic deity who came over the waves to share the sovereignty of Idzumo would not tell his name, are explained by the assertion that, being a foreigner, he was unintelligible for some time until he had learnt the language. It is certainly strange that such theorists should not see that they are undermining with one hand that which they endeavour to prop up with the other, and that their own individual fancy is made by them the

sole standard of historic truth. Yet Mr. Takahashi confidently asserts that "his explanations have nothing forced or fanciful" in them, and that "they cannot fail to solve the doubts even of the greatest of doubters."⁶³

The general habit of the more sceptical Japanese of the present day,—*i.e.* of ninety-nine out of every hundred of the educated,—seems to be to reject, or at least to ignore, the history of the gods, while implicitly accepting the history of the emperors from Jim-mu down-wards; and in so doing they have been followed with but little reserve by most Europeans,—almanacs, histories and cyclopædias all continuing to repeat on the antiquated authority of such writers as Kaempfer and Titsingh, that Japan possesses an authentic history covering more than two thousand years, while Siebold and Hoffmann even go the length of discussing the *hour* of Jim-mu's accession in the year 660 B.C! This is the attitude of mind now sanctioned by the governing class. Thus, in the historical compilations used as text-books in the schools,
 54 the stories of the gods,—that is to say the Japanese traditions down to Jim-mu exclusive,—are either passed over in silence or dismissed in a few sentences, while the annals of the human sovereigns,—that is to say the Japanese traditions from Jim-mu inclusive,—are treated precisely as if the events therein related had happened yesterday, and were as incontrovertibly historical as latter statements, for which there is contemporary evidence. The same plan is pursued elsewhere in official publications. Thus, to take but one example among many, the Imperial Commissioners to the Vienna Exhibition, in their

63. Mr. Takahashi Gorô's book here alluded to is his "*Shintô Daikoku Afresh*."

"Notice sur l'Empire du Japon," tell us that "L'histoire de la dynastie impériale remonte très-haut. L'obscurité entoure ses débuts, vu l'absence de documents réguliers ou d'un calendrier parfait. Le premier Empereur de la dynastie présente, dont il reste des annales dignes de confiance, est Jin-mou-ten-nô⁶⁴ qui organisa un soulèvement dans la province de Hiuga, marcha à l'Est avec ses compagnons, fonda sa capitale dans la vallée de Kashihara dans le Yamato, et monta sur le trône comme Empereur. C'est de cet Empereur que descend, par une succession régulière, la présente famille régnante du Japon. C'est de l'année de l'avènement de Jin-mou-ten-nô que date l'ère japonaise (Année 1—660 avant Jésus-Christ)."

As for the *ère japonaise* mentioned by the commissioners, it may be permitted to observe that it was only introduced by an edict dated 15th Dec., 1872⁶⁵ that is to say just a fortnight before the publication of their report. *And this era, this accession, is confidently placed thirteen or fourteen centuries before the first history which records it was written, nine centuries before (at the earliest computation) the art of writing was introduced into the country, and on the sole authority of books teeming with miraculous legends!!* Does such a proceeding need any comment after once being formulated in precise terms, and can any unprejudiced person continue to accept the early Japanese chronology and the first thousand years of the so-called history of Japan.

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Leaving this discussion, let us now see whether

64. I. e. the emperor Jim-mu,—*ten-nô*, written 天皇, being simply the Sino-Japanese word for "emperor."

65. 15th day of 11th moon of 5th year of Meiji.

55 any information relative to the early religious and political state of the Japanese can be gleaned from the pages of the "Records" and of the "Chronicles." There are fragments of information,—fragments of two sorts,—some namely of clear import, others which are rather a matter for inference and for argument. Let us take the positive fragments first—the notices as to cosmological ideas, dreams, prayers, etc.

The first thing that strikes the student is that what, for want of a more appropriate name, we must call the religion of the Early Japanese, was not an organized religion. We can discover in it nothing corresponding to the body of dogma, the code of morals, and the sacred book authoritatively enforcing both, with which we are familiar in civilized religions, such as Buddhism, Christianity, and Islam. What we find is a bundle of miscellaneous superstitions rather than a co-ordinated system. Dreams evidently were credited with great importance, the future being supposed to be foretold in them, and the will of the gods made known. Sometimes even an actual object, such as a wonderful sword, was sent down in a dream, thus to our ideas mixing the material with the spiritual. The subject did not, however, present itself in that light to the Early Japanese, to whom there was evidently but one order of phenomena,—what we should call the natural order. Heaven, or rather the Sky, was an actual place,—not more ethereal than earth, nor thought of as the abode of the blessed after death,—but simply a "high plain" situated above Japan and communicating with Japan by a bridge or ladder, and forming the residence of some of those powerful personages called *kami*,—a word which we must make shift to translate by "god"

or "goddess," or "deity." An arrow shot from earth could reach Heaven, and make a hole in it. There was at least one mountain in Heaven, and one river with a broad stony bed like those with which the traveller in Japan becomes familiar, one or two caves, one or more wells, and animals, and trees. There is, however, some confusion as to the mountain,—the celebrated Mount Kagu,—for there is one of that name in the Province of Yamato.

Some of the gods dwelt here on earth, or descended hither from Heaven, and had children by human women. Such, for instance, was the emperor Jim-mu's great-grandfather. Some few gods had tails or were otherwise personally remarkable; and "savage deities" are often mentioned as inhabiting certain portions of Japan, both in the so-called "Divine Age" and during the reigns of the human emperors down to a time corresponding, according to the generally received chronology, with the first or second century of the Christian era. The human emperors themselves, moreover, were sometimes spoken of as deities, and even made personal use of that designation. The gods occasionally transformed themselves into animals, and at other times simple tangible objects were called gods,—or at least they were called *kami*; for the gulf separating the Japanese from the English term can never be too often recalled to mind. The word *kami*, as previously mentioned, properly signifies "superior," and it would be putting more into it than it really implies to say that the Early Japanese "deified,"—in our sense of the verb to "deify,"—the peaches which Izanagi used to pelt his assailants with, or any other natural objects whatsoever. It would, indeed, be to attribute to them a

flight of imagination of which they were not capable, and a habit of personification not in accordance with the genius of their language. Some of the gods are mentioned collectively as "bad Deities like unto the flies in the fifth moon"; but there is nothing approaching a systematic division into good spirits and bad spirits. In fact the word "spirit" itself is not applicable at all to the gods of Archaic Japan. They were, like the gods of Greece, conceived of only as more powerful human beings. They were born, and some of them died, though here again there is inconsistency, as the death of some of them is mentioned in a manner leading one to suppose that they were conceived of as being that as an end, whereas in other cases such death seems simply to denote transference to Hades, or to what is called "the One Road," which is believed to be a synonym for Hades. Sometimes, again, a journey to Hades is undertaken by a god without any reference to his death. Nothing, indeed, could be less consistent than the various details.

Hades⁶⁶ itself is another instance of this inconsistency. In the legend of Oho-Kuni-Nushi (the "Master of the Great Land"),—one of the Idzumo cycle of legends,—
 57 Hades is described exactly as if it were part of the land of the living, or exactly as if it were Heaven, which indeed comes to the same thing. It has its trees, its houses, its family quarrels, etc., etc. In the legend of Izanagi, on the other hand, Hades means simply the abode of horrible putrefaction and of the vindictive dead, and is fitly described by the god himself who had ventured thither as "a hideous and polluted land." The

⁶⁶ For the use of this word to represent the Japanese *Yomo* or *Yomi*, see Sect. IX., Note 1.

only point in which the legends agree is in placing between the upper earth and Hades a barrier called the "Even Pass (or Hill) of Hades." The state of the dead in general is nowhere alluded to, nor are the dying ever made to refer to a future world, whether good or evil.

The objects of worship were of course the gods, or some of them. It has already been stated that during the later portions of the story, whose scene is laid almost exclusively on earth, the Sun-Goddess, the deity Izasa-Wake, the Divine Sword of Isonokami, the Small August Deity (*Sukuna-Mi-Kami*), the "Great Gods" of Miwa and of Kadzuraki and the three Water-Deities of Sumi, alone are mentioned as having been specially worshipped. Of these the first and the last appear together, forming a sort of quaternion, while the other five appear singly and have no connection with each other. The deities of the mountains, the deities of the rivers, the deities of the sea, etc., are also mentioned in the aggregate, as are likewise the heavenly deities and the earthly deities; and the Empress Jin-gō is represented as conciliating them all previous to her departure for Korea by "putting into a gourd the ashes "of a *maki* tree,"⁶⁷ and likewise making a quantity of chopsticks and also "of leaf-platters, and scattering them all on the waves."

This brings us to the subject of religious rites,—a subject on which we long for fuller information than the texts afford.⁶⁸ That the conciliatory offerings made to the gods were of a miscellaneous nature will be expected from the quotation just made. Nevertheless, a very

67. *Podocarpus macrophylla*.

68. The least meagre account will be found in Sects. XVI and XXXII.

natural method was in the main followed; for the people offered the things by which they themselves set most store, as we hear at a later period of the poet Tsurayuki, when in a storm at sea, flinging his mirror into the waves because he had but one. The Early Japanese made offerings of two kinds of cloth, one being hempen cloth and the other cloth manufactured from the bark of the paper mulberry,—offerings very precious in their eyes, but which have in modern times been allowed to degenerate into useless strips of paper. They likewise offered shields, spears, and other things. Food was offered both to the gods and to the dead; indeed, the palace or tomb of the dead monarch and the temple of the god cannot always be distinguished from each other, and, as has already been mentioned, the Japanese use the same word *miya* for "palace" and for "temple." Etymologically signifying "august house," it is naturally susceptible of what are to us two distinct meanings.

With but one exception,⁶⁹ the "Records" do not give us the words of any prayers (or, as the Japanese term *norito* has elsewhere been translated, "rituals.") Conversations with the gods are indeed detailed, but no devotional utterances. Fortunately, however, a number of very ancient prayers have been preserved in other books, and translations of some of them by Mr. Satow will be found scattered through the volumes of the Transactions of this Society. They consist mostly of declarations of praise and statements of offerings made, either in return for favours received or conditionally on favours being granted. They are all in prose, and hymns do not seem to have been in use. Indeed of the hundred and eleven

69. To be found at the end of Sect. XXXII.

Songs preserved in the "Records," not one has any religious reference.

The sacred rite of which most frequent mention is made is purification by water. Trial by hot water is also alluded to in both histories, but not till a time confessedly posterior to the commencement of intercourse with the mainland. We likewise hear of compacts occasionally entered into with a god, and somewhat resembling our European wager, oath, or curse. Priests are spoken of in a few passages, but without any details. We do not hear of their functions being in any way mediatorial, and the impression conveyed is that they did not exist in very early times as a separate class. When they did come into existence, the profession soon became hereditary, according to the general tendency in Japan towards the hereditability of offices and occupations.

Miscellaneous superstitions crop up in many places. Some of these were evidently obsolescent or unintelligible 59 at the time when the legends crystalized into their present shape, and stories are told purporting to give their origin. Thus we learn either in the "Records" or in the "Chronicles," or in both works, why it is unlucky to use only one light, to break off the teeth of a comb at night-time, and to enter the house with straw hat and rain-coat on. The world-wide dread of going against the sun is connected with the Jim-mu legend, and recurs elsewhere.⁷⁰ We also hear of charms,—for instance, of

70. In the Jim-mu legend we have the more usual form of the superstition, that, viz., which makes it unlucky to go from West to East, which is the contrary of the course pursued by the sun. In Sect. CLIII, on the other hand, the Emperor Yû-riaku is found fault with for acting in precisely the reverse manner, viz., for going from East to West,

the wondrous "Herb-Quelling Sabre" found by Susano-Wo (the "Impetuous Male Deity") inside a serpent's tail, and still preserved as one of the Imperial *regalia*. Other such charms were the "tide-flowing jewel" and "tide-ebbing jewel," that obtained for Jim-mu's grandfather the victory over his elder brother, together with the fish-hook which figures so largely in the same legend.⁷¹ Divination by means of the shoulder-blade of a stag was a favourite means of ascertaining the will of the gods. Sometimes also human beings seem to have been credited in a vague manner with the power of prophetic utterance. Earthenware pots were buried at the point of his departure by an intending traveller. In a fight the initial arrow was regarded with superstitious awe. The great precautions with which the Empress Jin-gô is said to have set out on her expedition to Korea have already been alluded to, and indeed the commencement of any action or enterprise seems to have had special importance attributed to it.

To conclude this survey of the religious beliefs of the Early Japanese by referring, as was done in the case of the arts of life, to certain notable features which are
 (o) conspicuous by their absence, attention may be called to the fact that there is no tradition of a *déluge*, no testimony to any effect produced on the imagination by the earthquakes from which the Japanese islanders suffer such constant alarms, no trace of star-worship, no notion

i.e. with his back to the sun. The idea is the same, though its practical application may thus diametrically differ, the fundamental objection being to going *against* the sun, in whatever manner the word *against*, or some kindred expression, may be interpreted.

71. See Sects. XXXIX to XLI. For the "Herb-Quelling Sabre" see Sects. XVIII and LXXXII. *et. seq.*

of incarnation or of transmigration. This last remark goes to show that the Japanese mythology had assumed its present shape before the first echo of Buddhism reverberated on these shores. But the absence of any tradition of a deluge or inundation is still more remarkable, both because such catastrophes are likely to occur occasionally in all lands, and because the imagination of most nations seems to have been greatly impressed by their occurrence. Moreover what is specifically known to us as *the Deluge* has been lately claimed as an ancient Altaic myth. Yet here we have the oldest of the *undoubtedly* Altaic nations without any legend of the kind. As for the neglect of the stars, round whose names the imagination of other races has twined such fanciful conceits, it is as characteristic of Modern as of Archaic Japan. The Chinese designations of the constellations, and some few Chinese legends relating to them, have been borrowed in historic times; but no Japanese writer has ever thought of looking in the stars for "the poetry of heaven." Another detail worthy of mention is that the number seven, which in so many countries has been considered sacred, is here not prominent in any way, its place being taken by eight. Thus we have Eight Great Islands, an Eight-forked Serpent, a beard Eighty Hand-breadths long, a God named "Eight-Thousand Spears," Eighty or Eight Hundred Myriads of Deities, etc., etc. The commentators think it necessary to tell us that all these eights and eighties need not be taken literally, as they simply mean a great number. The fact remains that the number eight had, for some unknown reason, a special significance attached to it; and as the documents which mention eight also mention

nine and ten, besides higher numbers, and as in some test-cases, such as that of the Eight Great Islands, each of the eight is separately enumerated, it is plain that when the Early Japanese said eight they meant eight, though they may doubtless have used that number in a vague manner, as we do a dozen, a hundred, and a thousand:

How glaringly different all this is from the fanciful accounts of Shintō that have been given by some recent popular writers calls for no comment. Thus one of them, whom another quotes as an authority,⁷² tells us that Shintō "consists in the belief that the productive ethereal spirit being expanded through the whole universe, every part is in some degree impregnated with it, and therefore every part is in some measure the seat of the deity; whence local gods and goddesses are everywhere worshipped, and consequently multiplied without end. Like the ancient Romans and the Greeks, they acknowledge a Supreme Being, the first, the supreme, the intellectual, by which men have been reclaimed from rudeness and barbarism to elegance and refinement, and been taught through privileged men and women, not only to live with more comfort, but to die with better hopes."(!) Truly, when one peruses such utterly groundless assertions,—for that here quoted is but one among many,—one is tempted to believe that the nineteenth century must form part of the early mythopœic age.

With regard to the question of government, we learn little beyond such vague statements as that to so-and-so was yielded by his eighty brethren the sovereignty of the land of Idzumo, or that Izanagi divided the dominion

⁷² General Le Gendre, quoted by Sir Edward Reed.

over all things between his three children, bestowing on one the "Plain of High Heaven," on another the Dominion of the Night, and on the third the "Sea-Plain." But we do not in the earlier legends see such sovereignty actually administered. The heavenly gods seem rather to have been conceived as forming a sort of commonwealth, who decided things by meeting together in counsel in the stony bed of the "River of Heaven," and taking the advice of the shrewdest of their number. Indeed the various divine assemblies, to which the story in the "Records" and "Chronicles" introduces us, remind us of nothing so much as of the village assemblies of primitive tribes in many parts of the world, where the cleverness of one and the general willingness to follow his suggestions fill the place of the more definite organization of later times.

Descending from heaven to earth, we find little during the so-called "Divine Age" but stories of isolated individuals and families; and it is not till the narrative of the wars of the earlier Emperors commences, that any kind of political organization comes into view. Then at once we hear of chieftains in every locality, who lead 62 their men to battle, and are seemingly the sole depositories of power, each in his microscopic sphere. The legend of Jimmu itself, however, is sufficient to show that autocracy, as we understand it, was not characteristic of the government of the Tsukushi tribes; for Jimmu and his brother, until the latter's death, are represented as joint chieftains of their host. Similarly we find that the "Territorial Owners" of Yamato, and the "Rulers" of Idzumo, whom Jimmu or his successors are said to have subjugated, are constantly spoken of in the Plural,

as it is to intimate that they exercised a divided sovereignty. During the whole of the so-called "Human Age" we meet, both in parts of the country which were already subject to the Imperial rule and in others which were not yet annexed, with local magnates bearing these same titles of "Territorial Owners," "Rulers," "Chiefs," etc.; and the impression left on the mind is that in early historical times the sovereign's power was not exercised directly over all parts of Japan, but that in many cases the local chieftains continued to hold sway though owing some sort of allegiance to the emperor in Yamato, while in others the emperor was strong enough to depose these local rulers, and to put in their place his own kindred or retainers, who however exercised unlimited authority in their own districts, and used the same titles as had been borne by the former native rulers,—that, in fact, the government was feudal rather than centralized. This characteristic of the political organization of Early Japan has not altogether escaped the attention of the native commentators. Indeed the great Shintō scholar Hirata not only recognizes the fact, but endeavours to prove that the system of centralization which obtained during the eighth, ninth, tenth, eleventh, and part of the twelfth centuries, and which has been revived in our own day, is nothing but an imitation of the Chinese bureaucratic system; and he asserts that an organized feudalism, similar to that which existed from the twelfth century down to the year 1867, was the sole really ancient and national Japanese form of government. The translator cannot follow Hirata to such lengths, as he sees no evidence in the early histories of the intricate organization of mediæval Japan. But that, beyond the immediate

limits of the Imperial domain, the government *resembled* feudalism rather than centralization seems indisputable.⁶³ It is also true that the seventh century witnessed a sudden move in the direction of bureaucratic organization, many of the titles which had up till that time denoted actual provincial chieftains being then either suppressed, or else allowed to sink into mere "gentile names." Another remark which is suggested by a careful perusal of the two ancient histories is that the Imperial succession was in early historical times very irregular. Strange gaps occur as late as the sixth century of our era; and even when it was one of the children who inherited his father's throne, that child was rarely the eldest son.

* * * * *

What now are we to gather from this analysis of the religious and political features revealed to us by a study of the books containing the Early Japanese traditions as to the still remoter history and tribal divisions of Japan, and as to the origin of the Japanese legends? Very little that is certain, perhaps; but, in the opinion of the present writer, two or three interesting probabilities.

In view of the multiplicity of gods and the complications of the so-called historical traditions, he thinks that it would be *a priori* difficult to believe that the development of Japanese civilization should have run on in a single stream broken only in the third century by the commencement of intercourse with the mainland of Asia. We are, however, not left to such a merely theoretical consideration. There are clear indications of there having been three centres of legendary cycles, three streams which mixed together to form the Japan which meets us

at the dawn of authentic history in the fifth century of our era. One of these centres,—the most important in the mythology,—is Idzumo; the second is Yamato: the third is Tsukushi, called in modern times Kiushiu. Eastern and Northern Japan count for nothing; indeed, much of the North-East and North was, down to comparatively recent times, occupied by the barbarous Ainos, or, as they are called by the Japanese, Yemishi, Yebisu, or Yezo. That the legends or traditions derived from the three parts of the country here mentioned accord but imperfectly together is an opinion which has already been alluded to, and upon which light may perhaps be thrown by a more thorough shifting of the myths and beliefs classified according to this three-fold system. The question of the ancient division of Japan into several independent states is, however, not completely a matter of opinion. For we have in the "*Shan Hai Ching*" a positive statement concerning a Northern and a Southern Yamato (倭), and the Chinese annals of both the Han dynasties tell us of the division of the country into a much larger number of kingdoms, of which, according to the annals of the later Han dynasty, Yamato (邪馬臺) was the most powerful. A later official Chinese historian also tells us that *jih-pên* (日本, our Japan) and Yamato had been two different states, and that *jih-pên* was reported to have swallowed up Yamato. By *jih-pên* the author evidently meant to speak of the island of Tsukushi or of part of it. That the Chinese were fairly well acquainted with Japan is shown by the fact of there being in the old Chinese literature more than one mention of "the country of the hairy people beyond the mountains in the

East and North,"—that is of the Yemishi or Ainos. No Chinese book would seem to mention Idzumo as having formed a separate country; and this evidence must be allowed its whole weight. It is possible, of course, that Idzumo may have been incorporated with Yamato before the conquest of the latter by the Tsukushi people, and in this case some of the inconsistencies of the history may be traceable to a confusion of the traditions concerning the conquest of Idzumo by Yamato and of those concerning the conquest of Yamato by Tsukushi. Perhaps too (for so almost impossible a task is it to reconstruct-history out of legend) there may not, after all, be sufficient warrant for believing in the former existence of Idzumo as a separate state, though it certainly seems hard to account otherwise for the peculiar place that Idzumo occupies in mythic story. In any case, and whatever light may hereafter be thrown on this very obscure question, it must be remembered that, so far as clear native documentary evidence reaches, 400 A.D. is approximately the highest limit of reliable Japanese history. Beyond that date we are at once confronted with the miraculous; and if any facts relative to earlier Japan are to be extracted from the pages of the "Records" and "Chronicles," it must be by a process very different from that of simply reading and taking their assertions upon trust.

With regard to the origin, or rather to the significance, of the clearly fanciful portions of the Japanese legends, the question here mooted as to the probability of the Japanese mythology being a mixed one warns us to exercise more than usual caution in endeavouring to interpret it. In fact, it bids us wait to interpret it until

such time as further research shall have shown which legends belong together. For if they are of heterogeneous origin, it is hopeless to attempt to establish a genealogical tree of the gods, and the very phrase so often heard in discussions on this subject,—“the original religious beliefs of the Japanese,”—ceases to have any precise meaning; for different beliefs may have been equally ancient and original, but distinguished geographically by belonging to different parts of the country. Furthermore it may not be superfluous to call attention to the fact that the gods who are mentioned in the opening phrases of the histories as we now have them are not therefore necessarily the gods that were most anciently worshipped. Surely in religions, as in books, it is not often the preface that is written first. And yet this simple consideration has been constantly neglected, and, one after another, European writers having a tincture of knowledge of Japanese mythology, tell us of original Dualities, Trinities, and Supreme Deities, without so much as pausing to notice that the only two authorities in the matter,—viz., the “Records” and the “Chronicles,”—differ most gravely in the lists they furnish of primary gods. If the present writer ventured to throw out a suggestion where so many random assertions have been made, it would be to the effect that the various abstractions which figure at the commencement of the “Records” and of the “Chronicles” were probably later growths, and perhaps indeed mere inventions of individuals priests. There is nothing either in the histories or in the Shintō Rituals to show that these gods, or some one or more of them, were in early days, as has been sometimes supposed, the objects of a purer worship which was

afterwards obscured by the legends of Izanagi, Izanami, and their numerous descendants. On the contrary, with the exception of the deity Taka-Mi-Musu-Bi,⁷⁴ they are no sooner mentioned than they vanish into space.

Whether it is intrinsically likely that so rude a race⁶⁶ as the Early Japanese, and a race so little given to metaphysical speculation as the Japanese at all times of their history, should have commenced by a highly abstract worship which they afterwards completely abandoned, is a question which may better be left to those whose general knowledge of early peoples and early religious beliefs entitles their decisions to respect. Their assistance, likewise, even after the resolution of the Japanese mythology into its several component parts, must be called in by the specialist to help in deciding how much of this mythology should be interpreted according to the "solar" method now so popular in England, how much should be accepted as history more or less perverted, how much should be regarded as embodying attempts at explaining facts in nature, and what residue may be rejected as simple fabrication of the priesthood in comparatively late times.⁷⁵ Those who are personally acquainted with the Japanese character will probably incline to enlarge the area of the three later divisions more than would be prudent in the case of the highly imaginative Aryans, and to point out that, though some few Japanese legends

74. *I.e.* the High August Producing Wondrous Deity. He is the second divine personage whose birth is mentioned in the "Records" (see Sect. I Note 5). In the story of the creation given in the "Chronicles" he does not appear except in "One account."

75. Sect. XXXVII is a good instance of the third of these categories. For an elaborate myth founded on the name of a place see Sect. LXV. Lesser instances occur in Sects. XLIV, LXV, and LXXIII.

or portions of legends can be traced to false etymologies invented to account for names of places, and are therefore true myths in the strict acception of the term, yet the kindred process whereby personality is ascribed to inanimate objects,—a process which lies at the very root of Aryan mythology,—is altogether alien to the Japanese genius, and indeed to the Far-Eastern mind in general. Mythology thus originated has been aptly described as a “disease of language.” But all persons are not liable to catch the same disease, neither presumably are all languages; and it is hard to see how a linguistic disease which consists in mistaking a metaphor for a reality can attack a tongue to which metaphor, even in its tamest shape, is an almost total stranger. Thus not only have Japanese Nouns no Genders and Japanese Verbs no Persons, but the names of inanimate objects cannot even be used as the subjects of Transitive Verbs. Nowhere for instance in Japanese, whether Archaic, Classical, or
67 Modern, do we meet with such metaphorical,—mythological,—phrases at “the hot wind melts the ice,” or “his conversation delights me,” where the words “wind” and “conversation” are spoken of as if they were personal agents. No, the idea is invariably rendered in some other and impersonal way. Yet what a distance separates such statements, in which the ordinary European reader unacquainted with any Altaic tongue would scarcely recognize the existence of any personification at all, from the bolder flights of Aryan metaphor! Indeed, though Altaic Asia has produced very few wise men, the words of its languages closely correspond to the definition of words as “the wise man’s counters”; for they are colourless and matter-of-fact, and rarely if ever carry him who

speaks them above the level of sober reality. At the same time, it is patent that the sun plays *some* part in the Japanese mythology; and even the legend of Prince Yamato-Take, which has hitherto been generally accepted as historical or semi-historical, bears such close resemblance to legends in other countries which have been pronounced to be solar by great authorities that it may at least be worth while to subject it to investigation from that point of view.⁷⁶ The present writer has already expressed his conviction that this matter is not one for the specialist to decide alone. He would only, from the Japanese point of view, suggest very particular caution in the application to Japanese legend of a method of interpretation which has elsewhere been fruitful of great results.

A further particular which is deserving of notice is the almost certain fact of a recension of the various traditions at a comparatively late date. This is partly shown by the amount of geographical knowledge displayed in the enumeration of the various islands supposed to have been given birth to by Izanagi and Izanami (the "Male who Invites" and the "Female who Invites"),—an amount and an exactness of knowledge unattainable at a time prior to the union under one rule of all the provinces mentioned, and significantly not extending much beyond those provinces. Such a recension may likewise be inferred,—if the opinion of the manifold origin of the Japanese traditions be accepted,—from the fairly ingenious manner in which their component parts have generally been welded together. The way in which one or two legends,—for instance, that of the curious curse pro-

76. See Sects. LXXIX-XCI.

nounced by the younger brother Ho-wori on the elder Ho-deri—are repeated more than once exemplifies a less intelligent revision.⁷⁷ Under this heading may, perhaps, be included the legends of the conquest of Yamato by the Emperor Jim-mu and of the conquest of the same country by the Empress Jin-gō, which certainly bear a suspicious likeness to each other. Of the subjection of Korea by this last-named personage it should be observed that the Chinese and Korean histories, so far as they are known to us, make no mention, and indeed the dates, as more specially given in the "Chronicles," clearly show the inconsistency of the whole story; for Jin-gō's husband, the Emperor Chiū-ai, is said to have been born in the 19th year of the reign of Sei-mu, *i.e.* in A.D. 149, while his father, Prince Yamato-Take, is said to have died in the 43rd year of Kei-kō, *i.e.* in A.D. 113, so that there is an interval of thirty-six years between the death of the father and the birth of the son!⁷⁸

One peculiarly interesting piece of information to be derived from a careful study of the "Records" and "Chronicles" (though it is one on which the patriotic Japanese commentators preserve complete silence) is that, at the very earliest period to which the twilight of legend stretches back, Chinese influence had already begun to

77 See this legend as first given in Sects. XL and XII and afterwards in quite another context in Sect. CXVI. The way in which "One account" of the "Chronicles of Japan" tells the story of the ravages committed on the fields of the Sun-Goddess by her brother, the "Impetuous Male Deity," might perhaps justify the opinion that that likewise is but the same tale in another form. The legend is evidently a very important one.

78 The translator's attention was drawn to the inconsistency of these dates by Mr. Ernest Satow.

make itself felt in these islands, communicating to the inhabitants both implements and ideas. This is surely a fact of very particular importance, lending, as it does, its weight to the mass of evidence which goes to prove that in almost all known cases culture has been introduced from abroad, and has not been spontaneously developed. The traces of Chinese influence are indeed not numerous, but they are unmistakable. Thus we find chopsticks mentioned both in the *Idzumo* and in the *Kiushu* legendary cycle. The legend of the birth of the Sun-⁶⁹ Goddess and Moon-God from *Izanagi's* eyes is a scarcely altered fragment of the Chinese myth of *P'an Ku*; the superstition that peaches had assisted *Izanagi* to repel the hosts of *Hades* can almost certainly be traced to a Chinese source, and the hand-maidens of the Japanese Sun-Goddess are mentioned under the exact title of the Spinning Damsel of Chinese myth (天衣織女), while the River of Heaven (天河), which figures in the same legend, is equally Chinese,—for surely both names cannot be mere coincidences. A like remark applies to the name of the Deity of the Kitchen, and to the way in which that deity is mentioned.⁷⁹ The art of making an intoxicating liquor is referred to in the very earliest Japanese legends. Are we to believe that its invention here was independent of its invention on the continent? In this instance moreover the old histories bear witness against themselves; for they mention this same liquor in terms showing that it was a curious rarity in what, according to the accepted chronology, corresponds to the century immediately preceding the Christian era, and again in the third century of that era. The whole story

79. See Sect. XXIX, Note 46.

of the Sea-God's palace has a Chinese ring about it, and the "cassia-tree" (桂) mentioned in it is certainly Chinese, as are the crocodiles. That the so-called *maga-tama*, or "curved jewels," which figure so largely in the Japanese mythology, and with which the Early Japanese adorned themselves, were derived from China was already suspected by Mr. Henry von Siebold; and quite latterly Mr. Milne has thrown light on this subject from an altogether unexpected quarter. He has remarked, namely, that jade or the jade-like stone of which many of the *maga-tama* are made, is a mineral which has never yet been met with in Japan. We therefore know that *some* at least of the "curved jewels" or of the material for them came from the mainland, and the probability that the idea of carving these very oddly shaped ornaments was likewise imported thence gains in probability. The peculiar kind of arrow called *nari-kobura* (鳴鏑) is another trace of Chinese influence in the material order, and a thorough search by a competent Chinese scholar would perhaps reveal others. But enough at least has been said to show the indisputable existence of that influence.

70 From other sources we know that the more recent mythic fancy of Japan has shown itself as little impenetrable to such influence as have the manners and customs of the people. The only difference is that assimilation has of late proceeded with much greater rapidity.

In this language is another guide; for, though the discoverable traces of Chinese influence are comparatively few in the Archaic Dialect, yet they are there. This is a subject which has as yet scarcely been touched. Two Japanese authors of an elder generation, Kahibara and

Arawi Hakuseki, did indeed point out the existence of some such traces. But they drew no inference from them, they did not set to work to discover new ones, and their indications, except in one or two obvious cases, have received little attention from later writers whether native or foreign. But when we compare such words as *kane*, *kune*, *kuni*, *saka*, *tana*, *una*, and many others with the pronunciation now given, or with that which the phonetic laws of the language in its earlier stage would have caused to be given, to their Chinese equivalents 金, 軍, 郡, 尺, 壇, 馬, etc., the idea forces way that such coincidences of sound and sense cannot all be purely accidental; and when moreover we find that the great majority of the words in question denote things or ideas that were almost certainly imported, we perceive that a more thorough sifting of Archaic Japanese (especially of botanical and zoological names and of the names of implements and manufactures) would probably be the best means of discovering at least the negative features of an antiquity remoter than all written documents, remoter even than the crystallization of the legends which these documents have preserved. In dealing with Korean words found in Archaic Japanese we tread on more delicate ground; for there we have a language which, unlike Chinese, stands to Japanese in the closest family relationship, making it plain that many coincidences of sound and sense should be ascribed to radical affinity rather than to later intercourse. At the same time it appears more probable that, for instance, such seemingly indigenous Japanese terms as *Hotoke*, "Buddha," and *tera*, "Buddhist temple," should have been in fact borrowed from the corresponding Korean words *Puchhō* and

chōl than that both nations should have independently chosen homonyms to denote the same foreign ideas. Indeed, it will perhaps not be too bold to assume that 71 in the case of *Hotoke*, "Buddha," we have before us a word whose journeyings consist of many stages, it having been first brought from India to China, then from China to Korea, and thirdly from Korea to Japan, where finally the ingenuity of philologists has discovered for it a Japanese etymology (*hito ke*, "human spirit") with which in reality it has nothing whatever to do.

These introductory remarks have already extended to such a length that a reference to the strikingly parallel case of borrowed customs and ideas which is presented by the Ainos in this same archipelago must be left undeveloped. In conclusion, it need only be remarked that a simple translation of one book, such as is here given, does not nearly exhaust the work which might be expended even on the elucidation of that single book, and much less can it fill the gap which still lies between us and a proper knowledge of Japanese antiquity. To do this, the co-operation of the archaeologist must be obtained, while even in the field of the critical investigation of documents there is an immense deal still to be done. Not only must all the available Japanese sources be made to yield up the information which they contain, but the assistance of Chinese and Korean records must be called in. A large quantity of Chinese literature has already been ransacked for a similar purpose by Matsushita Ken-rin, a translation of part of whose very useful compilation entitled "An Exposition of the Foreign Notices of Japan" (異國日本傳) would be one of the greatest helps towards the desired knowledge. In fact

there still remains to be done for Japanese antiquity from our standpoint what Hirata has done for it from the standpoint of a Japanese Shintoist. Except in some of Mr. Satow's papers published in these "Transactions," the subject has scarcely yet been studied in this spirit, and it is possible that the Japanese members of our Society may be somewhat alarmed at the idea of their national history being treated with so little reverence. Perhaps, however, the discovery of the interest of the field of study thus only waiting to be investigated may reconcile them to the view here propounded. In any case if the early history of Japan is not all true, no amount of make believe can make it so. What we would like to do is to sift the true from the false. As an eminent writer on anthropology⁸⁰ has recently said, "Historical criticism, that is, judgment, is practised⁷² not for the purpose of disbelieving, but of believing. Its object is not to find fault with the author, but to ascertain how much of what he says may be reasonably taken as true." Moreover, even in what is not to be accepted as historic fact there is often much that is valuable from other points of view. If, therefore, we lose a thousand years of so-called Japanese history, it must not be forgotten that Japanese mythology remains as the oldest existing product of the Altaic mind.

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The following is a list of all the Japanese works quoted in this Introduction and in the Notes to the Translation. For the sake of convenience to the English reader all the titles have been translated excepting some

80. Dr. Tylor in his "Anthropology," Chap. XV.

- * few which, mostly on account of their embodying a recondite allusion, do not admit of translation;—
- Catalogue of Family Names, 姓氏錄, by Prince Mata.⁸¹
- Chronicles of Japan (generally quoted as the "Chronicles,") 日本紀 or 日本書紀, by Prince Toneri and others.
- Chronicles of Japan Continued, 續日本紀, by Sugano Ason Mamichi, Fujiwara no Ason TSUGUNAHARA and others.
- Chronicles of Japan Explained, 釋日本記, by URABE no Yasukata.
- Chronicles of the Old Matters of Former Ages, 先代舊事記, authorship uncertain.
- Collection of a Myriad Leaves, 萬葉集, by TACHIBANA NO MOROYE (probably).
- Collection of Japanese Songs Ancient and Modern, 古今和歌集, by Ki no TSURAYUKI and others.
- Commentary on the Collection of a Myriad Leaves, 萬葉考, by KAMO no MABUCHI.
- 73 Commentary on the Lyric Dramas, 談曲拾葉集, by Jinkō.
- Commentary on the Ritual of the General Purification, 大祓禊後釋, MOTOWORI Norinaga.
- Correct Account of the Divine Age, 神代正語, by MOTOWORI Norinaga.
- Dictionary of Pillow-Words, 冠辭考, by KAMO no MABUCHI.
- Digest of the Imperial Genealogies, 纂輯御系圖, by YOKOYAMA Yoshikiyo and KUROKAWA Saneyori.

81. The names in small capitals are those by which the authors (or compilers) are best known, and are mostly either their surname or personal name. Japanese usage is however very fluctuating, and sanctions moreover the use of a variety of *noms de plume*. Thus Motowori is not only often mentioned by his personal name Norinaga, but also by the designation of *Suzunoya no Ushi*, Mabuchi by the designation of *Agatani no Ushi*, etc.

- Discussion of the Objections to the Inquiry into the True Chronology, 眞暦不審考, by MOTOWORI Norinaga.
- Examination of Difficult Words, 難語考, by Tachibana no MORIBE.
- Examination of the Synonyms for Japan, 國號考, by MOTOWORI Norinaga.
- Explanation of Japanese Names, 日本譯名, by KAHIBARA Tokushin.
- Explanation of the Songs in the Chronicles of Japan, 日本紀歌通解, by Arakida no HISAOT.
- Exposition of the Ancient Histories, 古史傳, by HIRATA Atsutane.
- Exposition of the Foreign Notices of Japan, 異國日本傳 by, Matsushita Ken-rin.
- Exposition of the Records of Ancient Matters (usually quoted simply as "Motowori's Commentary"), 古事記傳, by MOTOWORI Norinaga.
- Exposition of the Records of Ancient Matters Criticized (usually quoted as "Moribe's Critique on Motowori's Commentary,"), 難古事記傳, by Tachibana no MORIBE.
- Gleanings from Ancient Story, 古語拾遺, by Imibe no HIRO-NARI.
- Idsu no Chi-Waki*, 稷威道別, by Tachibana no MORIBE.
- Idsu no Koto-waki*, 稷威言別, by " "
- Inquiry into the Signification of the Names of the Provinces (MS.), 諸國名義考, by Fujiwara no Hitomaro.
- Inquiry into the True Chronology, 眞暦考, by MOTOWORI Norinaga.
- Japanese Words Classified and Explained, 和名類聚抄, by MINAMO NO SHITAGAFU.
- Ko-Shi Tsū*, 古史通, by ARAI KUMBI HAKUSEKI.
- Kō-Gan Shō*, (MS.), 厚顔抄, by KEI-CHYU.

- 74 Perpetual Commentary on the Chronicles of Japan (usually quoted as "Tanigaha Shisei's Commentary," 日本書記通證, by TANIGAWA SHISEI.
- Records of Ancient Matters (often quoted simply as the "Records"), 古事記, by Futo no YASUMARO.
- Records of Ancient Matters in the Divine Character, 神字古事記, by Fujiwara no Masaoki.
- Records of Ancient Matters in the Syllabic Character, 假名古事記, by Sakata no Kaneyasu.
- Records of Ancient Matters Revised, 校正古事記, Anonymous.
- Records of Ancient Matters With Marginal Notes (usually quoted as "the Edition of 1687"), 龍頭古事記, by Deguchi NOBUYOSHI.
- Records of Ancient Matters With the Ancient Reading, 古訓古事記, by Nagase no Masachi (published with Motowori's sanction).
- Records of Ancient Matters with Marginal Readings, 標訓古事記, by Murakami Tadayoshi.
- Ritual of the General Purification, 大祓詞, Authorship Uncertain.
- Shintō Discussed Afresh, 神道新論, by Takahashi Gorō.
- Sources of the Ancient Histories, 古史微, by HIRATA Atsutane.
- Tale of a Bamboo-Cutter, 竹取物語, Authorship Uncertain.
- Tama-Katsuma, 玉勝間, by MOTOWORI Norinaga.
- Tokiha-Gusa (the full title is *Jin-Dai-Sei-Go Tokiha-Gusa*, 常盤草, (神代正詠常盤草), Hosoda TOMINOBU.
- Topography of Yamashiro, 山城風土記, Authorship Uncertain.
- Tō-Ga* (MS.), 東雅, by ARAI Kumbi HAKUSEKI.
- Wa-Kun Shikwori*, 和訓栞, by TANIGAWA SHISEI.

Yamato Tales, 大和物語, Authorship Uncertain.

Besides these, two or three standard Chinese works are referred to such as the "*Yi Chin*" or "Book of Changes" (易經), and the "*Shan Hai Ching*" or "Mountain and Sea Classic" (山海經); but they are very few, and so easily recognized that it were unnecessary to enumerate them. All Japanese words properly so called are transliterated according to Mr. Satow's "Orthographic System," which, while representing the native spelling, does not in their case differ very greatly from the modern pronunciation. In the case of Sinico-Japanese words, where the divergence between the "Orthographic" spelling and the pronunciation is often considerable, a phonetic spelling has been preferred. With but two or three exceptions, which have been specially noted, Sinico-Japanese words are found only in proper names mentioned in the Preface and in the translator's Introduction, Footnotes, and Sectional Headings. The few Chinese words that occur in the Introduction and Notes are transliterated according to the method introduced by Sir Thomas Wade, and now so widely used by students of Chinese.

“KO-JI-KI,”

OR

“RECORDS OF ANCIENT MATTERS.”

RECORDS OF ANCIENT MATTERS. 3

VOL. I.¹

PREFACE.²

I³ Yasumaro⁴ say:⁵

Now when chaos had begun to condense, but force and 4
form were not yet manifest, and there was nought named,
nought done, who could know its shape?⁶ Nevertheless
Heaven and Earth first parted, and the Three Deities per-
formed the commencement of creation; the Passive and
Active Essences then developed, and the Two Spirits be-
came the ancestors of all things.⁷ Therefore⁸ did he enter
obscurity and emerge into light, and the Sun and Moon
were revealed by the washing of his eyes; he floated
on and plunged into the sea-water, and Heavenly and
Earthly Deities appeared through the ablutions of his
person?⁹ So in the dimness of the great commencement,
we, by relying on the original teaching, learn the time
of the conception of the earth and of the birth of
islands; in the remoteness of the original beginning,
we, by trusting the former sages, perceive the era of the
genesis of Deities and of the establishment of men.¹⁰
Truly do we know that a mirror was hung up, that 5
jewels were spat out, and that then an Hundred Kings
succeeded each other; that a blade was bitten, and a
serpent cut in pieces, so that a Myriad Deities did
flourish.¹¹ By deliberations in the Tranquil River the

Empire was pacified; by discussions on the Little Shore the land was purified.¹² Wherefore His Augustness Hono-ni-ni-gi¹³ first descended to the Peak of Takachi,¹⁴ and the Heavenly Sovereign Kamu-Yamato¹⁵ did traverse the
6 Island of the Dragon-Fly.¹⁶ A weird bear put forth its claws, and a heavenly sabre was obtained at Takakura.¹⁷ They with tails obstructed the path, and a great crow guided him to Yeshinu.¹⁸ Dancing in rows they destroyed the brigands, and listening to a song they vanquished the foemen.¹⁹ Being instructed in a dream, he was reverent to the Heavenly and Earthly Deities, and was therefore styled the Wise Monarch;²⁰ having gazed on the smoke, he was benevolent to the black-haired people, and is therefore remembered as the Emperor-Sage.²¹ Determining the frontiers and civilising the country, he issued laws from the Nearer Asuka;²² reforming the
7 surnames and selecting the gentile names, he held sway at the Further Asuka.²³ Though each differed in caution and in ardour, though all were unlike in accomplishments and in intrinsic worth, yet was there none who did not by contemplating antiquity correct manners that had fallen to ruin, and by illumining modern times repair laws that were approaching dissolution.²⁴

In the august reign of the Heavenly Sovereign who governed the Eight Great Islands from the Great Palace of Kiyomihara at Asuka,²⁵ the Hidden Dragon put on
8 perfection, the Reiterated Thunder came at the appointed moment. Having heard a song in a dream, he felt that he should continue the succession; having reached the water at night, he knew that he should receive the inheritance. Nevertheless Heaven's time was not yet, and he escaped like the cicada to the Southern Mountains;

both men and matters were favourable, and he marched like the tiger to the Eastern Land. Suddenly riding in the Imperial Palanquin, he forced his way across mountains and rivers: the Six Divisions rolled like thunder, the Three Hosts sped like lightning. The erect spears lifted up their might, and the bold warriors arose like smoke: the crimson flags glistened among the weapons, and the ill-omened crew were shattered like tiles. Or ere a day had elapsed, the evil influences were purified: forthwith were the cattle let loose and the horses given repose, as with shouts of victory they returned to the Flowery Summer; the flags were rolled up and the javelins put away, as with dances and chants they came to rest in the capital city. The year was that of the Cock, and it was in the Second Moon.²⁶ At the Great Palace of Kiyomihara did he ascend to the Heavenly seat: in morality he outstripped Ken-Kô, in virtue he surpassed Shiû-Ô. Having grasped the celestial seals, he was paramount over the Six Cardinal Points; having obtained the heavenly supremacy, he annexed the Eight Wildernesses. He held the mean between the Two Essences,²⁷ and regulated the order of the Five Elements. He established divine reason wherewith to advance good customs; he disseminated brilliant usages wherewith to make the land great. Moreover the ocean of his wisdom, in its vastness, profoundly investigated the highest antiquity; the mirror of his heart, in its fervour, clearly observed former ages.

Hereupon the Heavenly Sovereign commanded, saying: "I hear that the chronicles of the emperors and likewise the original words in the possession of the various families deviate from exact truth, and are mostly amplified by

empty falsehoods. If at the present time these imperfections be not amended, ere many years shall have elapsed, the purport of this, the great basis²⁹ of the country, the grand foundation of the monarchy, will be destroyed. So now I desire to have the chronicles of the emperors selected and recorded, and the old words examined and ascertained, falsehoods being erased and the truth determined, in order to transmit [the latter] to after ages."²⁹ At that time there was a retainer whose surname was Hiyeda and his personal name Are. He was twenty-eight years old, and of so intelligent a disposition that
 10 he could repeat with his mouth whatever met his eyes, and record in his heart whatever struck his ears.³⁰ Forthwith Are was commanded to learn by heart the genealogies of the emperors, and likewise the words of former ages. Nevertheless time elapsed and the age changed, and the thing was not yet carried out.³¹

Prostrate I consider how Her Majesty the Empress, having obtained Unity, illumines the empire,—being versed in the Triad, nourishes the people.³² Ruling from the Purple Palace, Her virtue reaches to the utmost limits of the horses' hoof-marks: dwelling amid the Sombre Retinue, Her influence illumines the furthest distance attained to by vessels' prows. The sun rises, and the brightness is increased; the clouds disperse, neither is there smoke. Never cease the historiographers from recording the good omens of connected stalks and double rice-ears; never for a single moon is the treasury without the tribute of continuous beacon-fires and repeated interpretations. In fame She must be pronounced superior to Bum-Mei, in virtue more eminent than Ten-Itsu.³³
 11 Hereupon,³⁴ regretting the errors in the old words, and

wishing to correct the misstatements in the former chronicles, She, on the eighteenth day of the ninth month of the fourth year of Wa-dō,³⁶ commanded me Yasumaro to select and record the old words learnt by heart by Hiyeda no Are according to the Imperial Decree, and dutifully to lift them up to Her.³⁷

In reverent obedience to the contents of the Decree, I have made a careful choice. But in high antiquity both speech and thought were so simple, that it would be difficult to arrange phrases and compose periods in the characters.³⁷ To relate everything in an ideographic transcription would entail an inadequate expression of the meaning; to write altogether according to the phonetic¹² method would make the story of events unduly lengthy.³⁸ For this reason have I sometimes in the same sentence used the phonetic and ideographic systems conjointly, and have sometimes in one matter used the ideographic record exclusively. Moreover where the drift of the words was obscure, I have by comments elucidated their signification; but need it be said that I have nowhere commented on what was easy?³⁹ Again, in such cases as calling the surname 宇 蘇 蘇 *Kusaka*, and the personal name written with the character 宇 治 *Turashi*, I have followed usage without alteration.⁴⁰ Altogether the things recorded commence with the separation of Heaven and Earth, and conclude with the august reign at Wolarida.⁴¹ So from the 13 Deity Master-of-the-August-Centre-of-Heaven down to His Augustness Prince-Wave-Limit-Brave-Cormorant-Thatch-Meeting-Incompletely makes the First Volume; from the Heavenly Sovereign Kamu-Yamato-Ihare-Biko down to the august reign of Homuda makes the Second Volume; from the Emperor Oho-Sazaki down to the

great palace of Woharida makes the Third Volume.⁴² Altogether I have written Three Volumes, which I reverently and respectfully present.⁴³ I Yasumaro, with true trembling and true fear, bow my head, bow my head.

Reverently presented by the Court Noble Futo no Yasumaro, an Officer of the Upper Division of the Fifth Rank and of the Fifth Order of Merit, on the 28th day of the first moon of the fifth year of Wa-dō.⁴⁴

1. Literally "Upper Volumes," there being three in all, and it being the common Japanese practice (borrowed from the Chinese) to use the words Upper, Middle, and Lower to denote the First, Second and Third Volumes of a work respectively.

2. The peculiar nature of this Preface, which is but a *tour de force* meant to show that the writer could compose in the Chinese style if he chose to do so, has been already hinted at in the Introduction. It is indeed a laboured little composition, and, but for the facts stated in its latter portion, has no value except perhaps as a specimen of the manner in which the legends of one country may be made to change aspect by being presented through the medium of the philosophical terminology and set phrases of another. It may be divided into five parts. In the first the writer, in a succession of brief allusions antithetically balanced, summarizes the most striking of the legends that are detailed in the pages of his "Records," and in a few words paints the exploits of some of the early emperors. In the second the troubles that ushered in the reign of the Emperor Tem-mu and his triumph over Prince Ohotomo are related at greater length in high-flown allusive phrases borrowed from the Chinese historians. The third division gives us the Emperor Tem-mu's decree ordering the compilation of the "Records," and the fourth tells how the execution of that decree was delayed till the reign of the Empress Gemmijō (A.D. 708-715), on whom likewise a panegyric is pronounced. In the fifth and last the compiler enters into some details concerning the style and method he has adopted.

3. The First Personal Pronoun is here represented by the humble character 臣, "vassal," used in China by a subject when addressing his sovereign in writing.

4. This is the compiler's personal name. His full name and titles, as given at the end of this preface, were 正五位上勳五等太朝臣安萬侶, *i.e.*, the Court Noble Futo no Yasumaro, an Officer of the Upper Division of the First Class of the Fifth Rank and of the Fifth Order of Merit. The family of Futo claimed to descend from His Augustness Kamu-yawimimi, second son of the Emperor Jimmu. Yasumaro's death is recorded in the "Chronicles of Japan Continued," under date of 30th August, A.D. 723.

5. *Id.*, I report as follows to Her Majesty the Empress.

* This number and that in the corner of every succeeding page of the Translation is the number of the Volume of Motowori's Commentary treating of the Section in question.

6. *Id.*, in the primeval void which preceded all phenomena there was neither form nor movement, and it was therefore unnamed and unknowable.

7. This sentence summarizes the first eight Sections of the text of the "Records." The "three Deities" are the Deity Master-of-the-August-Centre-of-Heaven, the High-August-Producing-Wondrous-Deity (see Sect. I. Notes 4, 5, and 6.) The two Spirits representing the "Passive and Active Elements" are the creatrix and creator Izanami and Izanagi (the "Female-Who-Invites" and the "Male-Who-Invites,"—see Sect. II, Note 8), the procreation by whom of the islands of the Japanese archipelago and of a large number of gods and goddesses forms the subject of Sections III-VII.

8. The word "therefore" is not appropriate in this place, and Motowori accordingly warns the reader to lay no stress upon it.

9. This sentence alludes to Izanagi's visit to Hades, and to the purification of his person on his return to the Upper World (see Sects. IX. and X). It also refers to the birth of the Sun-Goddess and of the Moon-God from his left and from his right eye respectively, and to that of a large number of lesser gods and goddesses, who were produced from every article of his wearing apparel and from every part of his person on the occasion of his performing those ablutions (see Sect. X.)

10. The "original teaching" here mentioned means the original traditions of Japanese antiquity. The "former sages,"—a term which in China fitly designates such philosophers as Confucius, and Mencius, but which it is difficult to invest with any particular sense here in Japan where no sages have ever arisen,—may be best taken to mean those unknown persons who transmitted the legends of the gods and early emperors. The "establishment of men" probably alludes to the investiture of the

sovereignty of Japan in the human descendants of the Sun-Goddess. The expression is however obscure, and Motowori himself has nothing satisfactory to tell us about it.

11. The mirror here mentioned is that by means of which the Sun-Goddess was allured out of the cave (see Sect. XVI); the jewels are those which Susa-no-Wo (the "Impetuous Male Deity") begged of his sister the Sun-Goddess, and crunched into fragments (see Sect. XIII); the blade that was bitten to pieces by the Sun-Goddess figures in the same legend; the serpent is that slain by Susa-no-Wo after his banishment from Heaven (see Sect. XVIII); the "Myriad Deities" are supposed by Motowori to be this same god's numerous descendants (see Sect. XX), who ruled in Idzumo. There remains the phrase "an Hundred Kings," which is lacking in clearness. The only rational interpretation of it is as designating the Japanese imperial line, and yet the reference seems to have no special appropriateness in this context.

12. For the Tranquil River of Heaven, in whose stony bed the gods were wont to meet in council, see Sect. XIII, Note 12. The divine deliberations here referred to are those which resulted in the investiture of the sovereignty of Japan in the grandson of the Sun-Goddess (see Sects. XXX-XXXIII). The "discussions on the Little Shore" allude to the parleys on the beach of Inasa in Idzumo which preceded the abdication of the Deity who had held sway over that part of the country prior to the descent of the Sun-Goddess's grandson (see Sect. XXXII).

13. The abbreviated form of the name of the Sun-Goddess's grandson (see Sect. XXXIII, Notes 5 and 10).

14. *I.e.*, Mount Takachiho (see Sect. XXXIV, Note 5). The final syllable is here apocopated, in order to preserve the rhythmical balance of the sentence by using only three Chinese characters to write this name, the "Island of the Dragon-Fly" being likewise written with three characters.

15. *I.e.*, the first "human Emperor" Jim-mu, whose full native Japanese name is Kamu-Yamato Ihare-Biko. For the account of his reign see Sects. XLIV-LII.

16. *I.e.*, Japan. For the traditional origin of this poetical synonym of Japan see Sect V, Note 26 and also the legend in Sect. CLVI. The word "inverse" in this sentence alludes to the Emperor Jim-mu's victorious progress from Western Japan to Yamato in the centre of the country, which he is said to have subdued, and where it is related that he established his capital (see Sect. XLIV.1.).

17. For the mention of the bear, whose appearance caused the Emperor Jim-mu and his army to faint away, see commencement of Sect. XLV. Motowori thinks that the character 爪, "claws," is a copyist's error for 山, "mountain" or 穴, "hole," *Conf.* Sect. XLV, Note 2). For the curious legend of the sabre see the same Section, and for the name of Takakura see more especially Note 3 to that Section.

18. For the Gods with tails who met and conversed with the Emperor Jim-mu in Yamato, see the latter part of Sect. XLVI, a perusal of which will however show that the phrase "obstructed the path," which is here used of them, is not exactly applicable. The miraculous crow, which was sent down from Heaven to assist Jim-mu in his conquests, is mentioned at the commencement of the same Section and again at the commencement of Sect. XLVII. For Yeshima (modern Yoshino) see Sect. XLVI, Note 3.

19. The word "dancing" in this sentence must not be too closely pressed, as it is used simply to balance the word "song" in the parallel clause,—which clause itself does but echo the sense of that which precedes it. The reference is to the song which Jim-mu sang as a signal to his followers to destroy the "earth-spiders" (see Sect. XLVIII), and perhaps also to the songs in Sect. XLIX.

20. "The Emperor Sū-jin" must be mentally supplied as the logical subject of this clause. For the story of his dream see Sect. LXIV, and for the origin of the laudatory designation here mentioned see the end of Sect. LXVII, which is however obscure.

21. "The Emperor Nin-toku" must be supplied as the logical subject of this clause. The allusion to the smoke and the laudatory designation here mentioned will be understood by reference to Sect. CXXI. The "black-haired people" is a common Chinese phrase for the peasantry or the people in general.

22. "The Emperor Sei-mu" must be supplied as the logical subject of this clause. His labours are briefly recapitulated in Sect. XCIV. For the province called Nearer Afumi (*Chika-tsu-Afumi*), see Sect. XXIX Note. 20. Its name is here rhythmically balanced against "Further Asuka" in the following clause.

23. "The Emperor In-gijō" must be supplied as the logical subject of this sentence. This Sovereign's rectification of the names forms the subject of Sect. CXXXIX. For Further Asuka (*Tōka-tsu-Anuka*) see Sect. CXXXIII, Notes 13 and 11.

24. *I.e.*, though unlike in character, some of the ancient emperors excelling in caution and others in ardour, some being remarkable for their

attainments others for their native worth, yet was there not one without a claim to greatness, not one who did not regard antiquity as the standard by which modern times should be judged, and repair the deviation from antique perfection that successively arose during the lapse of ages.—How marvellously inapplicable is this todomontade to the early monarchs of Japan the student of Japanese history need scarcely be told, and Moto-wori himself allows that "it is not completely appropriate." Here the first part of the Preface terminates.

25. *Viz.*, the Emperor Tem-mu, whose struggle for the crown in the latter part of the seventh century of our era against the contending claims of Prince Ohtomo is related at great length in the pages of the "Chronicles," though naturally beyond the scope of these "Records," which close in A.D. 628. The "Eight Great Islands" is one of the synonyms of Japan (see Sect. V, Note 27). The reason for the specially laudatory mention in this place of the Emperor Tem-mu is the fact that it was with him that the idea of compiling these Records originated, as is indeed stated a little further on. He is here alluded to by the expressions Hidden Dragon and Reiterated Thunder, metaphorical names borrowed from the "*Yi Ching*" and denoting the heir apparent, Tem-mu not having ascended the throne till some time after his predecessor's death, as Prince Ohtomo disputed by force of arms his right to the succession. The phrases "put on perfection" and "came at the appointed moment" are attempts at representing the original 體元 and 應期. The meaning is that the Emperor Tem-mu was the man for the age, and that he took his proper and exalted place in it. In the following sentences we have a flowery *résumé* of the story of the successful war by which he obtained the crown. The reference to the "song in a dream" is indeed obscure; but the "water at night" is the River Yoko, which we read of in the "Chronicles" as having been crossed by him. The characters somewhat freely rendered by the English words "succession" and "inheritance" are 業 and 基, which approximate to that sense in this context. The "Southern Mountains" are the Mountains of Yoshino, whither he escaped for a season as a cicada escapes from its cast-off shell; the "Eastern Land" denotes the eastern provinces of Japan where he organized his army. The "Six Divisions" and the "Three Hosts" are Chinese designations of the Imperial troops, while the "ill-omened crew" of course refers to Tem-mu's enemies,—Prince Ohtomo and his followers. In the closing sentence we see peace restored: Tem-mu has returned to the capital (for which the words "Flowery Summer" are a Chinese periphrasis), he has taken in his hands the insignia of office, and reigns

supreme over the Six Cardinal Points (North, South, East, West, Above, and Below) and over the "Eight Wildernesses" (*i.e.*, the barbarous regions on all sides). The writer concludes this division of his Preface by a glowing panegyric of the Monarch, who was, he says, superior to Hsüan Hou (軒后 *Jap.* Ken-Kô) and Chou Wang (周王 *Jap.* Shü-O), famous Chinese sovereigns of the legendary period. So intelligent were his efforts, so perfect was his conformity with the ways of Heaven as displayed in the workings of the Active and Passive Essences, that the Five Elements (Water, Fire, Wood, Metal, and Earth) all interacted with due regularity, and laudable usages alone prevailed throughout the land. Up to this point the preface may be said to be purely ornamental.

L.e., March (20th as the "Chronicles" tell us), A. D. 673. The original, to denote the year and the month mentioned, uses the periphrases 歲次大梁 and 月維夾鍾, but doubtless without any reference to the original proper meaning of those terms.

27. The text literally reads thus: "He rode in the exactness of the Two Essences." But the author's intention is to tell us that Tem-mu acted according to the golden mean, keeping the balance even, and not inclining unduly either to the Active or the Passive side.

28. Literally "warp and wool," *i.e.*, cannon, standard, mainspring, first necessity.

29. This is the Imperial decree ordering the compilation of the "Records of Ancient matters." The expressions "original words" (本辭) and "old words" (舊辭) are curious, and Motowori is probably right in arguing from the emphatic manner in which they are repeated that the Emperor Tem-mu attached special importance to the actual archaic phraseology in which some at least of the early documents or traditions had been handed down.

30. *L.e.*, he could repeat the contents of any document that he had once seen and remember all that he had ever heard.

31. *L.e.*, the Emperor Tem-mu died before the plan of the compilation of these "Records" had been carried into execution, *viz.*, it may be presumed, before a selection from the various original documents committed to memory by Ate had been reduced to writing.

32. 得一先宅通三亭育. For the phrase "obtaining Unity," which is borrowed from Lao Tzû, the student should consult Stanislas Julien's "Livres de la Voie et de la Vertu," pp. 144-149. The "Triad" is the threefold intelligence of Heaven, Earth, and Man. The general meaning of the sentence is that the Empress's perfect virtue, which is in complete

accord with the heavenly ordinances, is spread abroad throughout the empire, and that with her all-penetrating insight she nourishes and sustains her people.

33. In the above four sentences the compiler expresses his respectful admiration of the Empress Gem-miyō, who was on the throne at the time when he wrote, and tells us how wide was her rule and how prosperous her reign. The "Purple Palace" is one of the ornamental names borrowed from the Chinese to denote the imperial residence. The "Sombre Retinue" (if such indeed is the correct rendering of the original expression 玄庭) is a phrase on which no authority consulted by the translator throws any light. The "utmost limits of the horses' hoof-marks" and the "furthest distance attained to by vessels' prows" are favourite phrases in the old literature of Japan to express extreme distance (see, for instance, Mr. Satow's translations of the Ritual of the Praying for Harvest," Vol. VII, Pt. II, p. 111 of these "Transactions" and the present writer's "Classical Poetry of the Japanese," p. 111. Such unusual phenomena as connected stalks, *i.e.*, trunks springing from the same root and uniting again higher up and "joint rice-ears," *i.e.*, two rice-ears growing on a single stem, are considered lucky omens by the Chinese, and their appearance is duly chronicled in those Japanese histories that are composed after the Chinese model. The "continuous beacon-fires" and the "repeated interpretations" are phrases alluding to the foreign lands (*i.e.* the various small Korean states) speaking strange languages, whence tribute was sent to Japan. The text, as it stands, gives the impression that the arrival of the tribute-ships was announced by beacon-fires being lighted. Moto'ori however wishes us to understand the author's meaning to be that foreign states which, in the natural course of events, would be inimical, and the approach of whose ships would be signalized by the lighting of beacon-fires, now peacefully sent gifts to the Japanese monarch. It may be added that the whole sentence is borrowed scarcely without alteration from the "*Yin Hsiao*" (文選). Bum-mei is the Japanese pronunciation of the characters 文命, the original name of Yü (禹) a celebrated legendary Emperor of China. Teo-itsu is the Japanese pronunciation of the characters 天乙, the original name of the ancient emperor T'ang (湯), who is said to have founded the Shang dynasty in the eighteenth century B.C.

34. This word is here used as an initial particle without special significance.

35. *I.e.*, 3rd November A.D. 711. Wa-dō (和銅) is the name of a Japanese "year-period" which lasted from A.D. 708 to 714.

36. *I.e.*, present them to her. With this sentence ends the fourth division of the preface.

37. *I.e.*, the simplicity of speech and thought in Early Japan renders it too hard a task to rearrange the old documents committed to memory by Arc in such a manner as to make them conform to the rules of Chinese style.

38. *I.e.*, if I adopted in its entirety the Chinese ideographic method of writing, I should often fail of giving a true impression of the nature of the original documents (*conf.* the preceding Note). If, on the other hand, I consistently used the Chinese characters, syllable by syllable, as phonetic symbols for Japanese sounds, this work would attain to inordinate proportions, on account of the great length of the polysyllabic Japanese as compared with the monosyllabic Chinese. The author's meaning may be illustrated by referring to the first clause of the "Records," 天地初發之時 ("when Heaven and Earth began"), which is thus written ideographically with six Chinese characters, whereas it would require no less than eleven to write it phonetically so as to represent the sound of the Japanese words *ame tsuchi no hashime no toki*, *viz.*, 阿米都知能波士資能登伐. It should be noticed that in this passage the author employs the technical expressions *on* and *kun* (音 and 訓) in a manner which is the precise reverse of that sanctioned by modern usage, *on* being with him the phonetic, and *kun* the ideographic, acceptation of the Chinese characters.

39. It will be seen by perusing the following translation that the author can scarcely be said to have vouchsafed as much exegetical matter as this statement would lead us to expect. Indeed his "comments" are mostly confined to information concerning the pronunciation of certain characters. See however Motowori's remarks on this sentence in Vol. II, pp. 19-20 of this Commentary.

40. The author here refers to a certain class of Japanese words which offer peculiar difficulties because written neither ideographically nor phonetically, but in a completely arbitrary manner, the result of a freak of usage. His manner of expressing himself is, however, ambiguous. What he meant to say is, as Motowori points out: "Again in such cases as writing the surname *Kinaka* with the characters 田下, and the personal name *Taratō* with the character 帶, I have followed usage without alteration." It is his imperfect mastery over the Chinese construction that makes him fall into such errors,—errors easily rectifiable, however, by the more widely read modern Japanese *literati*.

I.e., commence with the creation, and end with the death of the Empress Sui-ko (A. D. 628), who resided at Woharida.

42. For the Deity Master-of-the-August-Centre-of Heaven see Sect. I, Note 4, and for Prince-Wave-Limit, etc., see Sect. XLII, Note 15. Kamu-Yamato-Ihare-Biko is the proper native Japanese name of the emperor commonly known by the Chinese "canonical name" of J'm-mu. Honuda is part of the native Japanese name of the Emperor Ojin (see Sects. XCIV. to CXVIII). Oho-Sazaki is the native Japanese name of the Emperor Nin-toku (see Sects. CXIX to CXXX.)

43. *Qd.*, to the Empress.

44. *I.e.*, 10th March, A. D. 712.

RECORDS OF ANCIENT MATTERS.

15

[SECT. I.—THE BEGINNING OF HEAVEN AND EARTH.]

The names of the Deities¹ that were born² in the Plain of High Heaven³ when the Heaven and Earth began were the Deity Master-of-the-August-Centre-of-Heaven,⁴ next the High-August-Producing-Wondrous-Deity,⁵ next the Divine-Producing-Wondrous-Deity.⁶ These three Deities were all Deities born alone, and hid their persons.⁷ The names of the Deities that were born next from a thing that sprouted up like unto a reed-shoot when the earth,⁸ young and like unto floating oil, drifted about medusa-like, were the Pleasant-Reed-Shoot-Prince-Elder Deity,⁹ next the Heavenly-Eternally-Standing-Deity.¹⁰ These two Deities were likewise born alone, and hid their persons.

The five Deities in the above list are separate Heavenly Deities.¹¹

1. For this rendering of the Japanese word *kami* see Introduction, pp. xvii-xviii.

2. Literally, "that became" (成). Such "becoming" is concisely defined by Motowori as "the birth of that which did not exist before."

3. In Japanese *Takama no hara*.

4. *Ame-no-mi-naka-nushi-no-kami*.

5. *Taka-mi-musu-bi-no-kami*. It is open to doubt whether the syllable *bi*, instead of signifying "wondrous," may not simply be a verbal termination, in which case the three syllables *musubi* would mean, not "wondrous producing," but simply "producing," i.e., if we adopt the interpretation of the Verb *musubu* as "to produce" in the Active sense of the word, an interpretation as to whose propriety there is some room for doubt. In the absence of certainty the translator has followed the view expressed by Motowori and adopted by Hirata. The same remark applies to the following and other similar names.

6. *Kami-mun-bi-no-kami*. This name reappears in later Sections under the lengthened form of *Kami-mun-bi-mi-oya-no-mikoto*, i.e., 1118 Augustness the Deity-Producing-Wondrous-August-Ancestor, and also in abbreviated forms.

7. *I.e.*, they all came into existence without being procreated in the manner usual with both gods and men, and afterwards disappeared, *i.e.*, died.

8. Here and elsewhere the character 國, properly "country" (*regio*), is used where "earth" (*tellus*) better suits the sense. Apparently in the old language the word *kuni* (written 國), which is now restricted to the former meaning, was used ambiguously somewhat like our word "land."

9. *Umasi-oshi-babi hiko-ji-no-kami*. For *hiko* here and elsewhere rendered "prince" see Introduction p. xvi; *ji* is rendered "elder" in accordance with the opinion expressed by Motowori and Hirata, who say that it is "an Honoric designation of males identical with the *ji* meaning old man."

10. Or, the Deity-Standing Eternally-in-Heaven, *Ame-no-toke-tachi-no-kami*. The translation of the name here given follows the natural meaning of the characters composing it, and here the sanction of Tanigahira Shiso. Motowori and Hirata take *toke* to stand for *soko*, "bottom," and interpret accordingly; but this is probably but one of the many instances in which the Japanese philologists allow themselves to be led by the boldness of their etymological speculations into identifying words radically distinct.

11. This is a note in the original, where such notes are indented, as has also been done in the translation. The author's obscure phrase is explained by Motowori to mean that these Heavenly Deities were separate from those who came into existence afterwards, and especially from the Earthly-Eternally-Standing-Deity (*Kuni-no-toke-tachi-no-kami*) who in the "Chronicles" is the first divine being of whom mention is made. These five were, he says, "separate" and had nothing to do with the creation of the world. It should be stated that the sentence will also bear the interpretation "The five Deities in the above list are Deities who divided Heaven" (*i.e.*, presumably from Earth); but this rendering has against it the authority of all the native editors. As the expressions "Heavenly Deity" and "Earthly Deity" (i.e., "Country Deity") are of frequent occurrence in these "Records," it may be as well to state that, according to Motowori, the "Heavenly Deities" were such as either dwelt in Heaven or had originally descended to Earth from Heaven, whereas the Earthly Deities were those born and dwelling in Japan.

[SECT. II.—THE SEVEN DIVINE GENERATIONS.]

The names of the Deities that were born next were the Earthly-Eternally-Standing-Deity,¹ next the Luxuriant-Integrating-Master-Deity.² These two Deities were likewise 17 Deities born alone, and hid their persons. The names of the Deities that were born next were the Deity Mud-Earth-Lord, next his younger sister the Deity Mud-Earth-Lady;³ next the Germ-Integrating-Deity, next his younger sister the Life-Integrating-Deity;⁴ next the Deity Elder-of-the-Great-Place, next his younger sister the Deity Elder-Lady-of-the-Great-Place;⁵ next the Deity 18 Perfect-Exterior,⁶ next his younger sister the Deity Oh-Awful-Lady;⁷ next the Deity the Male-Who-Invites, next his younger sister the Deity the Female-Who-Invites.⁸

From the Earthly-Eternally-Standing Deity down to the Deity the Female-Who-Invites in the previous list are what are termed the Seven Divine Generations. (The two solitary Deities above [-mentioned] are each called one generation. Of the succeeding ten Deities each pair of deities is called a generation.⁹)

1. Or, the Deity-Standing-Eternally-on-Earth, *Kuni-no-toke-tachi-no-kami*. *Conf.* Note 10 to Sect. I.

2. *Tsyo-kumo-nu-ne-kami*. There is much doubt as to the proper interpretation of this name. The characters 雲野 ("cloud-moor"), with which the syllables read *kumo-nu* are written, are almost certainly phonetic, and the translator has followed Motowori's view as corrected by Hirata, according to which *kumo* is taken to stand for *kumu*, "integrating," and *nu* is considered to be an apocopated form of *nushi*, "master" (or more vaguely "the person who presides at or does a thing"). Mabuchi in his "Dictionary of Pillow-words," Article *Santaku*, argues that the syllables in question should be interpreted in the sense of "conglutinated mud"; but this is less satisfactory.

3. *U-hiji-ni-no-kami* and *Su-hiji-ni-no-kami*. The names of this pair lend themselves to a variety of interpretations. Motowori's view of the meaning of the first three syllables in each seems best, if it is founded on the Chinese characters with which they are written in the parallel passage of the "Chronicles," and it has therefore been adopted here. Hirata interprets the names thus: First-Mud-Lord and First-Sand-Lady, and takes *ni* to be an alternative form of the Honorific *ne* found in so many proper names. This view of the meaning of *ni* has been followed by the translator. On the other hand Mabuchi explains the names to mean respectively Floating-Mud-Earth and Sinking-Mud-Earth. The only thing therefore that is granted by all is that the names in question refer to the mud or slime out of which the world was afterwards made.—The reader will bear in mind that "younger-sister" and "wife" are convertible names in Archaic Japanese. (See Introduction p. XXXVIII.)

4. *Tsunu-guhi-no-kami* and *Iku-guhi-no-kami*. The interpretation given is one in which the commentators agree, and which has some probability in its favour. It must however only be accepted with reservation.

5. *Oho-to-no-ji-no-kami* and *Oho-to-no-be-no-kami*.

6. *Omo-daru-no-kami*. We might also render *omo-daru* by "perfect-face," i.e., perfectly beautiful."

7. *Aya-kashiko-ne-no-kami*. For "awful" we might substitute "venerable." Hirata, commenting on this name and the seven which precede it, says: "*U-hiji-ni* and *Su-hiji-ni* are so named from their having contained the germs of what was to become the earth. *Oh-to-no-ji* and *Oho-to-no-be* are so called from the appearance of the incipient earth. *Tsunu-guhi* and *Iku-guhi* are so called from the united appearance of the earth and the Deities as they came into existence. *Omo-daru* and *Kashiko-ne* are so called from the completion of the august persons of the Deities. Thus their names were given to them from the gradual progress [of creation]."

8. *Izana-gi-no-kami* and *Izana-mi-no-kami*. There is some slight diversity of opinion as to the literal signification of the component parts of the names of these the best-known of the Deities hitherto mentioned, though the gist of the meaning remains unchanged. Motowori would prefer to read *Iza-no-gi* and *Iza-na-mi*, taking the syllable *na* as the Second Personal Pronoun "thou," and understanding the names thus: "the Prince-Who-Invites-Thee" and the "Princess-Who-Invites-Thee." It seems however more natural to look on *izana* as forming but one word, viz., the Root of the Verb *izana*fu, "to invite." The older native com-

mentators mean the same thing when they tell us that *na* is an Expletive. The syllables *gi* and *mi* are of uncertain etymology, but occur in other Archaic words to denote the female and male of a pair. The appropriateness of the names of these deities will be seen by referring to Sect. IV.

9. For explanatory notes which are printed in small type in the original, small type is likewise used in this translation.

[SECT. III.—THE ISLAND OF ONOGORO.]

Hereupon all the Heavenly Deities commanded the two Deities His Augustness¹ the Male-Who-Invites and Her Augustness the Female-Who-Invites, ordering them to "make, consolidate, and give birth to this drifting land." Granting to them an heavenly jewelled spear,² they [thus] deigned to charge them. So the two Deities, standing upon the Floating Bridge of Heaven,³ pushed down the jewelled spear and stirred with it, whereupon, when they had stirred the brine till it went curdlecurdle,⁴ and drew [the spear] up, the brine that dripped down from the end of the spear was piled up and became an island. This is the Island of Onogoro.⁵

1. For this rendering of the Japanese title *Mikoto* see Introduction, p. xvi, last paragraph.

2. The characters translated "jewelled spear" are 沼矛, whose proper Chinese signification would be quite different. But the first of the two almost certainly stands phonetically for 璽 or 玉,—the syllable *na*, which is its sound, having apparently been an ancient word for "jewel" or "bead", the better-known Japanese term being *tama*. In many places the word "jewel" (or "jewelled") seems to be used simply as an adjective expressive of beauty. But Motowori and Hirata credit it in this instance with its proper signification, and the translator always renders it literally, leaving the reader to consider it to be used metaphorically if and where he pleases.

3. *Ama-no-uki-hashi* or *Ame-no-uki-hashi*. The best authorities are at variance as to the nature of this bridge uniting Heaven with Earth. Hirata identifies it with the Heavenly-Rock-Boat (*Ame-no-ika-fune*) mentioned in some ancient writings, whereas Motowori takes it to have been a real bridge, and finds traces of it and of similar bridges in the so-called "Heavenly Stairs" (*Ama-no-hashi-date*) which are found on several points of the coast, forming a kind of natural breakwater just above water-level.

4. *Le.*, "till it became thick and glutinous." It is not easy to find in English a word which will aptly render the original Japanese onomatopoeia *keworokeworo*. The meaning may also be "till it made a curdling sound." But though the character 鳴, "to make a noise," sanctions this view, it is not the view approved by the commentators, and 鳴 is probably only written phonetically for a homonymous word signifying "to become," which we find in the parallel passage of the "Chronicles."

5. *Le.*, "Self-Curdling," "Self-Condensed." It is supposed to have been one of the islets off the coast of the larger island of Abaji.

[SECT. IV.—COURTSHIP OF THE DEITIES THE MALE-WHO-INVITES AND THE FEMALE-WHO-INVITES.]

Having descended from Heaven onto this island, they saw to the erection¹ of an heavenly august pillar, they saw to the erection of an hall of eight fathoms.² Tunc
 20 quæsit [Augustus Mas-Qui-Invitat] a minore sorore Augustâ Feminâ-Qui-Invitat: "Tuum corpus quo in modo factum est?" Respondit dicens: "Meum corpus crescens crevit, sed est una pars quæ non crevit continua." Tunc dixit Augustus Mas-Qui-Invitat: "Meum corpus crescens crevit, sed est una pars quæ crevit superflua. Ergo an bonum erit ut hanc corporis mei partem quæ crevit superflua in tui corporis partem quæ non crevit continua inseram, et regiones procreem?" Augusta Femina-Quæ-Invitat respondit dicens: "Bonum erit." Tunc dixit Augustus Mas-Qui-Invitat: "Quod

quum ita sit, ego et tu, hanc cœlestem augustam colum-
nam circumeuntes mutuoque occurrentes, augustarum
[i.e. privatarum] partium augustam coitionem faciemus."¹
Hâc pactione factâ, dixit [Augustus Mas-Qui-Invitat]:
"Tu a dexterâ circumeuns occurre; ego a sinistrâ oc-
curram." Absolutâ pactione ubi circumierunt, Augusta
Femina-Qui-Invitat primum inquit: "O venuste et amabilis
adolescens!" Deinde Augustus Mas-Qui-Invitat inquit:
"O venusta et amabilis virgo!" Postquam singuli orationi
finem fecerunt, [Augustus Mas-Qui-Invitat] locutus est
sorori, dicens: "Non decet feminam primum verba facere."
Nihilominus in thalamo [opus procreationis] inceperunt,
et filium [nomine] Hirudinem² [vel Hirudini similen]
pepererunt. This child they placed in a boat of reeds,
and let it float away. Next they gave birth to the
Island of Aha.³ This likewise is not reckoned among
their children.⁴

1. The original of this quasi-causative phrase, of which there is no other example in Japanese literature so far as the translator's reading goes, is interpreted by Motowori in the sense of the English locution to which it literally corresponds, and it has here been rendered accordingly, though with considerable hesitation. Hirata does not approve of Motowori's view; but then the different text which he here adopts imposes on him the necessity of another interpretation. (See his "Exposition of the Ancient Histories," Vol. II, pp. 39-40).

2. The original word *hira* (written 尋) is defined as the distance between the hands when the arms are outstretched. The word rendered "hall" may also be translated "palace."—The text of the parallel passage of the "Chronicles" is "they made the Island of Onogoro the central pillar of the land,"—a statement which seems more rational and more in accordance with general tradition than that of these "Records."

3. This is Hirata's view of the import of the somewhat obscure original (see his "Exposition of the Ancient Histories," Vol. II, pp. 61-64). Motowori's interpretation is: "auguste in thalamo coibimus."

4. The name in the original is Hiru-go, an instance of the fortuitous verbal resemblances occasionally found between unrelated languages.
5. Literally "foam." It is supposed to have been an islet near the island of Abaji in the province of Sanuki.
6. Hiru-go was not so reckoned, because he was a failure.

SECT. V.—BIRTH OF THE EIGHT ISLANDS.]

Hereupon the two Deities took counsel, saying: "The children to whom we have now given birth are not good. It will be best to announce this in the august place¹ of the Heavenly Deities." They ascended forthwith to Heaven and enquired of Their Augustnesses the Heavenly Deities. Then the Heavenly Deities commanded and found out by grand divination,² and ordered them, saying: "They were not good because the woman spoke first. Descend back again and amend your words." So thereupon descending back, they again went round the heavenly august pillar as before. Thereupon his Augustness the Male-Who-Invites spoke first: "Ah! what a fair and lovely maiden! Afterwards his younger sister Her Augustness the Female-Who-Invites spoke: "Ah! what a fair and lovely youth!" Tali modo quum orationi finem fecerant, auguste coierunt et pepererunt a child the Island of Abaji, Ho-no-sa-wake.³ Next they⁴ gave birth to the Island of Futa-no in Iyo.⁴ This island has one body and four faces, and each face has a name. So the Land of Iyo is called Lovely-Princess;⁵ the Land of Sanuki⁶ is called Prince-Good-Boiled-Rice;⁷ the Land of Aha is called the Princess-of-Great-Food;⁸ the Land of Tosa⁹ is called Brave-Good-Youth.¹⁰ Next they gave birth to the Islands of Mitsu-go¹¹ near Oki,¹² another name for which [islands] is Heavenly-Great-Heart-Youth.¹¹

This island likewise has one body and four faces,¹⁵ and each face has a name. So the Land of Tsukushi is called White-Sun-Youth;¹⁶ the Land of Toyo¹⁷ is called²³ Luxuriant-Sun-Youth;¹⁸ the Land of Hi is called Brave Sun-Confronting-Luxuriant-Wondrous-Lord-Youth;¹⁹ the Land of Kumaso is called Brave-Sun-Youth.²⁰ Next they gave birth to the Island of Iki,²¹ another name for which is Heaven's One-Pillar.²² Next they gave birth to the Island of Tsu,²³ another name for which is Heavenly-Hand-net-Good-Princess.²⁴ Next they gave birth to the Island of Sado.²⁵ Next they gave birth to Great-Yamato-the-Luxuriant-Island-of-the-Dragon-Fly,²⁶ another name for which is Heavenly-August-Sky-Luxuriant-Dragon-fly.²⁴ Lord-Youth. The name of "Land-of-the-Eight-Great-Islands"²⁷ therefore originated in these eight islands having been born first. After that, when they had returned,²⁸ they gave birth to the Island of Ko [-zhima]²⁹ in Kibi,³⁰ another name for which [island] is Brave-Sun-Direction-Youth. Next they gave birth to the Island of Adzuki,³¹ another name for which is Oho-Nu-De-Hime.²⁵ Next they gave birth to the Island of Oho [-shima],³² another name for which is Oho-Tamaru-Wake. Next they gave birth to the Island of Hime,³³ another name for which is Heaven's-One-Root. Next they gave birth to the Island of Chika,³⁴ another name for which is Heavenly-Great-Male. Next they gave birth to the Island [s] of Futa go,³⁵ another name for which is Heaven's-Two-Houses. (Six islands in all from the Island of Ko in Kibi to the Island of Heaven's-Two-Houses.

1. The characters 御所, here translated "august place" (the proper Chinese signification is "imperial place") are those still in common use to denote the Mikado's palace.

2. For an elaborate account of the various methods of divination practised by the Ancient Japanese see Note 5 to Mr. Satow's translation of the "Service of the Gods of Wind at Tatsuta" in the "Transactions of the Asiatic Society of Japan," Vol. VII, Pt. IV, p. 425 *et seq.* "The most important mode of divination practised by the primitive Japanese was that of scorching the shoulder-blade of a deer over a clear fire, and finding omens in the cracks produced by the heat."

3. *Aha-jū* signifies "foam-way," *i.e.*, "the way to Foam (Aha)-Island," on account, it is said, of its intermediate position between the mainland and the province of Aha in what is in modern parlance the Island of Shikoku. The author of the "Chronicles of Old Affairs" fancifully derives the name from a *koji* "my shame." The etymology of Ho-no-sa-wake is disputed; but Hirata, who in the body of Vol. III of his "Exposition of the Ancient Histories" had already expanded much ingenuity in discussing it, gives the most satisfactory interpretation that has yet been proposed in a postscript to that volume, where he explains it to signify "Rice ear-True-Youth." *Wake* (sometimes *wak* or *waku*) is a word of frequent occurrence in the names of gods and heroes. Whether it really signifies "youth," as Hirata believes and as it is most natural to suppose, or whether Motowori's guess that it is an Honorific title corrupted from *waga kimi ye* (lit. "my prince elder brother," more freely "lord") remains undecided. When it is used as a "gentile name," the translator renders it by "lord," as that in such cases is its import apart from the question of derivation. *So*, rendered "true," may almost be considered to have dwindled down to a simple Honorific.—It is this little island which is said by the author of the "Chronicles" to have been the caul with which the great island of Yamato was born. *Ahaji* and *Ho-no-sa-wake* must be understood to be alternative names, the latter being what in other cases is prefaced by the phrase "another name for whom."

4. *Futa-na* is written with characters signifying "two names," and Motowori's derivation from *futa-narabi*, "two abreast," does not carry conviction. The etymology of Iyo is quite uncertain. It is here taken as the name of the whole island called in modern times Shikoku; but immediately below we find it in its usual modern acceptance of one of the four provinces into which that island is divided. A similar remark applies to Tsukushi a little further on.

5. *Yé-hime*. For the rendering of *hiko* and *hime* as "prince" and "princess" see introduction, p. xvi.

6. Probably derived, as Hirata shows, from *saka-ki*, "pole-trees,"

tribute of poles having anciently been paid by that province. Motowori adopts the unusual reading of the name given in the "Japanese Words Classified and Explained," viz. Sinugi, with the last syllable *nigori*red.

7. *Ihi-yori-rito*. The translator, though with some hesitation, follows Motowori in looking on *yori* as a contraction of *yorukhi*, "good." The character used for it in the original is 伊.

8. *Oho-ge-tsu-hime*. Remember that *asa* signifies not only "foam" but "millet," so that we need not be astonished to find that the alternative designation of the island so designated is that of a food-goddess.

9. Etymology uncertain, only fanciful derivations being proposed by the native philologists.

10. *Take-yori-wake*.

11. *Mitsu-ga* signifies "triplets," lit., "three children." The three islets intended are *Aqua-na-shima*, *Mukafu-no-shima* and *Chiburi-no-shima*.

12. *Oh* probably here signifies "offing," which is its usual acceptation.

13. *Ame-no-aki-koro-wake*. The syllables *aki*, which recur in the names of many gods and heroes, are rendered "great" in accordance with Motowori's plausible conjecture that they are an abbreviation of *akeshi* ("great," not "many" as in the later language). The translation of *koro* by "heart" follows a conjecture of Hirata's (Motowori acknowledged that he could make nothing of the word), according to which it is taken to be an abbreviated form of *kakoro*, "heart."

14. None but fanciful derivations of this word are suggested by the native philologists.

15. A note to the edition of 1687 says: "Should the word 'four' be changed to 'five?' For most texts enumerate five countries in this passage with slight variations in the names, Himaka, (Hiuga), which it certainly seems strange to omit, being the fourth on the list with the alternative name of Toyokuashi-hine-wake, while the alternative name of Hi is Haya-hi-wake, Motowori argues that an enumeration of four agrees better with the context, while Moribe in his Critique on Motowori's Commentary decides in favour of the five. There are thus texts and authorities in favour of both views.

16. *Shira-hi-wake*.

17. *Toyo* means "luxuriant" or "fertile." *Hi* appears to signify "fire" or "sun." *Kumaso* is properly a compound, *Kuma-so*, as the district is often mentioned by the simple name of *So*—*Kuma* signifies "bear," and Motowori suggests that the use of the name of this the fiercest of

beasts as a prefix may be traced to the evil reputation of that part of the country for robbers and outlaws. He quotes similar compounds with *kuma* in support of this view.

18. *Toyo-bi-wake*.

19. *Take-bi-mukahi-toyo-kushi-hine wake*. The interpretation of this name follows Motowori.

20. *Take-bi-wake*.

21. Etymology uncertain, but there seems reason to suppose that the name was originally pronounced Yiki or Yuki.

22. *Ame-hito-tsu-bashira*.

23. *Tsu* (*Tsu-shima*) means "port," "anchorage," a name probably given to this island on account of its being the midway halting-place for junks plying between Japan and Korea.

24. *Ame-no-sode-yori-kime*. The interpretation of *sode* (rendered "hand-net") is uncertain. The translator has followed that sanctioned by an ode in Vol. I of the "Collection of a Myriad Leaves" and by a passage in the "Japanese Words Classified and Explained." Hirata takes *sa* to be an Honorific and *te* to be the usual word for "hand," while Motowori gives up the name in despair.

25. Etymology uncertain.

26. *Oho-yamato-toyo-aki-dsu-shima* (the original of the alternative personal name is *Ama-no-mi-sora-toyo-aki-dsu-ne-wake*). The etymology of Yamato is much disputed. Mabuchi, in his "Addenda to the Commentary on the Collection of a Myriad Leaves," derives the name from *yama-to*, "mountain-gate." Motowori, in a learned discussion to be found in his "Examination of the Synonymus of Japan," pp. 24-27, proposes three other possible derivations, viz. *yama-to*, "mountain-place," *yama-to* (supposed to stand for *yama-tsubo* and to mean "mountain-secluded"), and *yama-utsu* (*utsu* being a suppositious Archaic form of *uchi*), "within the mountains." Other derivations are *yama-to* (山外), "without the mountains," *yama-utsu*, "mountain-traces" and *yama-todomi*, "mountains stopping," i.e. (as Moribe, who proposes it, explains), "far as the mountains can be seen." Another disputed point is whether the name of Yamato which here designates the Main Island of the Archipelago, but which in the common parlance of both ancient and modern times is the denomination on the one hand of the single province of Yamato and on the other of the whole Empire of Japan, originally had the wider application or the more restricted one. Motowori and the author of the "Exposition of the Foreign Notices of Japan" seem to the present writer to make

ent the case in favour of the latter view. Motowori supposes the name to have denoted first a village and then a district, before being applied to a large province and finally to the entire country. The "Island of the Dragon-fly" is a favourite name for Japan in the language of the Japanese poets. It is traced to a remark of the Emperor Jimmu, who is said to have compared the shape of the country round Mountain Hohoma to "a dragon-fly drinking with its tail." *Conf.* also the tradition forming the subject of Sec. CLVI of the present translation.

27. *Oke-ya-shima-kuni*. A perhaps still more literal English rendering of this name would be "Land of the Grand Eight Islands" or "Grand Land of the Eight Islands," for the word *oko* must be regarded rather as an Honorific than as actually meant to convey an idea of size.

28. "To the Island of Onogoro," says Motowori; but we are not told that the god and goddess had ever left it.

29. *Ko* means "infant" or "small." The original of the alternative personal name is *Take-hi-gata-wake*. *Gata* (or, without the *nigori*, *Kato*) here and in other names offers some difficulty. The translator renders it by the equivalent of the usual Japanese signification of the character 方, "direction," with which it is written.

30. Etymology uncertain.

31. *Adzuki* is written the characters 小豆, which signify a kind of bean (the *Phaseolus radiatus*); but it is possible that they represent the sound, and not the sense, of the name. In the alternative personal name *oko* signifies "great," and *hime* "princess," while the syllables *nu-de* are of altogether uncertain interpretation. Motowori suggests that *nu* may mean "moor" and *de* (for *te*) "clapper-bell."

32. *I.e.*, Great Island. The word *tamori* in the alternative personal name is so obscure that not even any plausible conjecture concerning it has been ventured and the name is therefore of necessity left untranslated.

33. *Hime* signifies "princess" or "maiden." The original of the alternative personal name is *Ame-hito-tsuno*.

34. Etymology uncertain. Motowori would take the name in a Plural sense as standing for the modern islands of Hirado and Goto (Goto). The original of the alternative personal name is *Ame-no-aki-wo*; in which as usual, *aki* is supposed to represent *shōki* (大), "great."

35. *Futa-go* means "twins." The original of the alternative personal name is *Ame-futa-ya*.

[SECT. VI.—BIRTH OF THE VARIOUS DEITIES.]

When they had finished giving birth to countries, the began afresh giving birth to Deities. So the name of the Deity they gave birth to was the Deity Great-Male-of-the-Great-Thing;¹ next they gave birth to the Deity Rock-Earth-Prince;² next they gave birth to the Deity
 26 Rock-Nest-Princess;³ next they gave birth to the Deity Great-Door-Sun-Youth;⁴ next they gave birth to the Deity Heavenly-Blowing-Male;⁵ next they gave birth to the Deity Great-House-Prince;⁶ next they gave birth to the Deity Youth-of-the-Wind-Breath-the-Great-Male;⁷ next they gave birth to the Sea-Deity, whose name is the Deity Great-Ocean-Possessor;⁸ next they gave birth to the Deity of the Water-Gates,⁹ whose name is the Deity Prince-of-Swift-Autumn;¹⁰ next they gave birth to his younger sister the Deity Princess-of-Swift-Autumn. (Ten Deities in all from the Deity Great-Male-of-the-Great-Thing to the Deity Princess-of-Autumn.)¹¹ The names of the Deities given birth to by these two Deities Prince-of-Swift-Autumn and
 27 Princess-of-Swift-Autumn from their separate dominions of river and sea were: the Deity Foam-Calm;¹² next the Deity Foam-Waves; next the Deity Bubble-Calm; Next the Deity Bubble-Waves; next the Deity Heavenly-Water-Divider;¹³ next the Deity Earthly-Water-Divider; next the Deity Heavenly-Water-Drawing-Gourd-Possessor;¹⁴ next the Deity Earthly-Water-Drawing-Gourd-Possessor. (Eight Deities in all from the Deity Foam-Prince to the Deity Earthly-Water-Drawing-Gourd-Possessess.) Next they gave birth to the Deity of Wind, whose name is the Deity Prince-of-Long-Wind.¹⁵ Next they gave birth to the Deity of Trees, whose name is Deity Stem-Elder,¹⁶ next

they gave birth to the Deity of Mountains, whose name is the Deity Great-Mountain-Possessor.¹⁷ Next they gave birth to the Deity of Moors, whose name is the Deity Thatch-Moor-Princess,¹⁸ another name for whom is the Deity Moor-Elder. (Four Deities in all from the Deity Prince-of-Long-Wind to Moor-Elder.) The names of the Deities given²⁰ birth to by these two Deities, the Deity Great-Mountain-Possessor and the Deity Moor-Elder from their separate dominions of mountain and moor were: the Deity Heavenly-Elder-of-the-Passes, next the Deity Earthly-Elder-of-the-Passes;¹⁹ next the Deity Heavenly-Pass-Boundary, next the Deity Earthly-Pass-Boundary;²⁰ next the Deity Heavenly-Dark-Door, next the Deity Earthly Dark-Door;²¹ next the Deity Great-Vale-Prince, next the Deity Great-Vale-Princess.²² (Eight Deities in all from the Deity Heavenly-Elder-of the-Passes to the Deity Great-Vale-Princess.) The name of the Deity they²³ next gave birth to was the Deity Bird's-Rock-Camphor-tree-Boat,²⁴ another name for whom is the Heavenly-Bird-Boat. Next they gave birth to the Deity Princess-of-Great-Food.²⁵ Next they gave²⁶ birth to the Fire-Burning-Swift-Male-Deity,²⁶ another name for whom is the Deity Fire-Shining-Prince, and another name is the Deity Fire-Shining-Elder.

1. *Ōho-koto-ushi-wo-no-kami*. "The Male-Enduring-Great-Things" would be a possible, but less good rendering. This god is identified by Motowori with *Koto-toke-wo-wo* mentioned in "One account" of the "Chronicles of Japan."

2. The original *Iha-tsuchi-biko-no-kami* (石土昆古神) is identified by Motowori with *Uha-dantai-no-wo* (上園之男) mentioned in Sect. X (Note 18). He would interpret the first *tan* (*dant*) as the Genitive particle and the second as identical with the "Honorific appellation *ji* of males," which as *Ihiteji*, *Ōho-to-no-ji*, etc. If this surmise were correct, the entire name would signify Upper-Lord-Prince; but it is safer to be guided by the characters in the text.

3. *Ito-zu-Nine-no-kami*. Here too Motowori takes the syllable *zu* to be "connected with" the syllables *tsu-tsu* interpreted as above, forgetting apparently that the second *tsu* (*ji*) is said to occur only in the names of males.

4. *Oho-to-bi-wake-na-kami*, a name which Motowori, by supposing corruptions of the text and by making a plentiful use of the pliant and powerful system of derivation with which the Japanese etymologists lay siege to the difficulties of their language, identifies with *Oho-naho-bi-no-kami*, "the Great-Rectifying-Wondrous-Deity," mentioned in Sect. X (Note 16).

5. *Ame-no-fuki-wo-no-kami*, identified by Motowori with *I-buki-do-nushi* mentioned in the "Ritual of the General Purification." (See his Commentary on this Ritual, Vol. II, pp. 29-32.)

6. *Oho-ya-biko-no-kami*, identified by Motowori with *Oho-aya-tani-bi* mentioned in "One account" of the Chronicles."

7. *Kano-ge-tsu-wake-no-aki-wo-no-kami*. Motowori's conjectural interpretation has been followed; but both the reading and the meaning of the original are encompassed with difficulties. Motowori identifies this deity with *Sake-samura-hime* mentioned in the "Ritual of the General Purification."

8. *Oho-wata-tsu-mi-no-kami*. The interpretation of *mochi*, "possessor," though not absolutely sure, has for it the weight both of authority and of likelihood.

9. *I.e.*, river-mouths, estuaries, or ports. In the original *Minato-no-kami*.

10. *Haya-aki-dau-hiko*. *Aki*, whose proper signification is "autumn," might also by metonymy be interpreted to mean "dragon-fly" or "Japan." Motowori, *apropos* of this name, launches forth on very bold derivations and identifications with the names of other gods. The original of the sister-deity is *Haya-aki-dau-hime-no-kami*.

11. The text here omits the word "Swift" from this name.

12. The original names of this deity and the three that follow are *Awa-nagi-no-kami*, *Awa-nami-no-kami*, *Tsura-nagi-no-kami*, and *Tsura-nami-no-kami*. The interpretation of the component parts is open to doubt but that here adopted has the authority of Motowori and Hirata.

13. *Ame-no-mi-kumari-no-kami*. The following deity is *Kami-no-mi-kumari-no-kami*.

14. This Delti and the next are in the original *Ame-no-ku-hiwa-mochi-no-kami* and *Kami-no-ku-hiwa-mochi-no-kami*. The etymology is obtained by comparison with a passage in the "Ritual for Averting Fire" (鎮火祭祝詞).

15. *Shina-tsu-hiko-no-kami*. The original of this name is explained by Motowori, who founds his view on two passages in the "Collection of a Myriad Leaves," to signify Prince-of-Long-Breath. But the translator feels confident that *shi-no*, by him interpreted in the sense of "long breath" (or rather "long of breath") should be connected with *shi*, an old word for wind which we see in *aru-shi* ("storm-wind"), *ni-shi* ("west-wind"), *hi-gushi* ("east wind"), and perhaps under a slightly altered form in *kaze*, "wind," whereas *shi* nowhere occurs in the sense of "breath." Hirata notices approvingly this etymology of *shi* ("Exposition of the Ancient Histories," Vol. III. p. 63), though without venturing flatly to contradict his predecessor's decision as to the import of the name in question. The difference in the meaning is after all slight. *Na* is to be taken as an apocopated form of *nagahi*, "long." In later times *Shinawa* has been used as a name for the north-west wind.

16. Such seems to be the meaning of the original *Kaku-no-chi-no-kami*.

17. *Oho-yama-tsu-mi-no-kami*.

18. *Kaya-no-hime-no-kami*. The etymology of the alternative personal name (in the original *Nu-dzu-chi-no-kami*) is not quite certain.

19. The original of these two names is *Ame-no-ya-dzu-chi-no-kami* and *Kami-no-ya-dzu-chi-no-kami*. Their signification is obscure, but the translator has, after some hesitation, followed Motowori's interpretation. The words "heavenly" and "earthly" should probably be considered as qualifying "passes." This word "pass," used here and elsewhere to render the Japanese term *taka* (*ta*), must be understood to include lesser ascents than those very arduous ones which are alone denoted by the word "pass" in ordinary English parlance. In the later language of Japan the word *touge* (*tôge*) generally denotes "passes" properly so called, while *taka* is restricted to the meaning of small ascents or hills. But this distinction is by no means strictly observed.

20. *Ame-no-ya-giri-no-kami* and *Kami-no-ya-giri-no-kami*. *Sa* seems to be rightly considered, as in the two preceding names, to be an archaic form of *taka* (properly *ta-ta*, "hill-place"), and *giri* as an apocopated form of *ko-giri*, (properly *ko-giri*, "place-cutting"), "limit" or "boundary." Hirata however, following the Chinese character with which *giri* is written, interprets it in the sense of "mist."

21. *Ame-no-kura-de-no-kami* and *Kuni-no-kura-de-no-kami*. Motowori explains *kura* (闇, dark ") by *tani* (谷, "valley"), and *to* (戸 "door") by *tokoro* (處, "place").

22. Such appears to be the proper interpretation of the originals of these two names, *Ōho-tomato-hiko-no-kami* and *Ōho-tomato-hime-no-kami*, *tomato* being plausibly referred to *tawomaru* and *tawaminu*. It is difficult to find an English word to represent exactly the idea, which is rather that of a gentle *fold* in the mountains than of the narrower and steeper hollow which we call a "valley."

23. *Ie*, the Prince-Who-Invites and the Princess-Who-Invites (*Iana-gi* and *Iana-mi*).

24. *Tori-no-ika-husa-bune-no-kami*. The alternative name is *Ame-no-tori-bune*, from which the title of Deity is omitted. Motowori's Commentary, Vol. V. pp. 52-53 should be consulted on the subject of this deity.

25. Homonymous with the alternative personal name of the Island of Aha. (See Sect. V. Note 8.)

26. *Ili-no-haya-yagi-no-no-kami*. If, as seems likely, *yagi*, is an incorrect reading for *kagi*, we should have to translate by "shining" the word here rendered "burning." The alternative names are *Hino-kaga-hiko-no-kami* and *Hino-kaga-tsuchi-no-kami*. In "One account" of the "Chronicles" and elsewhere in the "Rituals" this fire god is called *Ho-nunabi* i.e. "the Fire-Producer."

[SECT. VII.—RETIREMENT OF HER AUGUSTNESS THE
PRINCESS-WHO-INVITES.]

Through giving birth to this child her august private parts were burnt, and she sickened and lay down.¹ The names of the Deities born from her vomit were the Deity Metal-Mountain-Prince and next the Deity Metal-Mountain-Princess.² The names of the Deities that were born from her faeces were the Deity Clay-Viscid-Prince and next the Deity Clay-Viscid-Princess.³ The names of the Deities that were next born from her urine were the Deity Mitsuhanome⁴ and next the Young-Wondrous-Producing-Deity.⁵ The child of this Deity was called

the Deity Luxuriant-Food-Princess.⁶ So the Deity³⁰ the Female-Who-Invites, through giving birth to the Deity-of-Fire, at length divinely retired.⁷ (Eight Deities in all from the Heavenly-Bird-Boat to the Deity Luxuriant-Food-Princess.⁸)

The total number of islands given birth to jointly by the two Deities the Male-Who-Invites and the Female-Who-Invites was fourteen, and of Deities thirty-five. (These are such as were given birth to before the Deity the Princess-Who-Invites divinely retired. Only the Island of Onogoro was not given birth to,⁹ and moreover the Leech-Child¹⁰ and the Island of Aha are not reckoned among the children).

So then His Augustness the Male-Who-Invites said: Oh! Thine Augustness my lovely younger sister! Oh! that I should have exchanged thee for this single child!"¹¹ And as he crept round her august pillow, and³¹ as he crept round her august feet and wept, there was born from his august tears the Deity that dwells at Konomoto near Unewo on Mount Kagu,¹² and whose name is the Crying-Weeping-Female-Deity.¹³ So he buried the divinely retired¹⁴ Deity the Female-Who-Invites on Mount Hiba¹⁵ at the boundary of the Land of Idzumo¹⁶ and the Land of Hahaki.¹⁷

1. "Lying down" (*koyasu*) is a term often used in the Archaic language in the sense of "dying." But here it must be taken literally, the death ("divine retirement") of the goddess being narrated a few lines further on.

2. *Kana-yama-biko-no-kami* and *Kana-yama-bime-no-kami*. The translation of this pair of names follows the plain sense of the characters 金山 with which they are written, and which seems appropriate enough, coming as they do between the deity of fire and deities of clay. Moto-wori however, declaring both characters to be merely phonetic, derives *kana-yama* from *karena-yama*, "to cause to wither and suffer," and interprets the names accordingly. This is at any rate ingenious.

3. *Hani-yama-biko-no-kami* and *Hani-yama-bime-no-kami*.

4. The signification of this name is not to be ascertained. In the text it is written phonetically 彌都波能賣, and two passages in the "Chronicles," where this deity is mentioned as 水神胃象女 and 水名爲胃間象女 with directions in each case to read the name with the sounds here given to it, do not help us much, except in so far as they show that Mitsuhanome was conceived of as the deity of water and as a female.

5. *Waka-muiri-bi-no-kami.*

6. *Toyo-uke-bime-no-kami.*

7. *I.e., "died."*

8. There is here an error in the computation, as *nine* deities are mentioned. The total of thirty-five deities given immediately below is still more erroneous, as *no* less than *forty* are named in the preceding passage. Motowori makes an ingenious effort to reconcile arithmetic and revelation by supposing the five pairs of brothers and sisters with parallel names to have been considered as each forming but one day.

9. See Sect. III. This island was not *born*, but arose, spontaneously from drops of urine.

10. *Hiru-go*. See the latter part of Sect. IV for these two names. Hiru-go was not counted among the children of these Deities for the reason that the latter abandoned him as soon as he was born, he being a failure. The reason for omitting Aha from the computation is not so clear.

11. The text here is very peculiar, the characters rendered "single child" being 子之一木 where we should expect 子之一人 or 子一人. Hirata proposes to consider 木, "tree," which most scholars agree in reading *ke* instead of *ki* in this place, as phonetic for 毛 (*ke*) "hair," and to interpret the god's words to signify that he values the child no more than a single hair in comparison with the wife whom that child's birth has lost for him. Moribe, in his "Examination of Difficult Words," s.v. *Ke no hito-tsu ki* (Vol. I. p. 8 *et seq.*), ingeniously argues that *ki* was an old native Japanese "Auxiliary Numeral" for animals, afterwards driven out by the somewhat like-sounding Chinese word *shih* (匹) which is now in common use, and that the god employs this degrading Auxiliary Numeral in speaking of his child on account of the resentment which he feels against him. On the other hand we gather from the "Chronicles of Japan Explained" that 木 was used in its natural sense as an "Auxiliary Numeral" for gods and for men of exalted rank. This seems to the translator the better view to follow, and it is supported by the use of

桂, *kashira*, as the regular "Auxiliary Numeral" for divine personages. The parallel passage in the "Chronicles" has simply 一兒 "one infant."

12. This rendering is but tentative; for it is not certain that Hirata, whose view has been adopted, is right in regarding Konomoto and Unewo as names of places. If we followed the older authorities, we should have to translate thus: "The Deity that dwells at the foot of the trees on the slope of the spur of Mount Kagu." The etymology of the name of this celebrated mountain (known also as *Ame-no-kagu-yama* or *Ama-no-kagu-yama*, i.e. "Heavenly Mount Kagu") is disputed. But Hirata's view, according to which it should be connected with *kagu*, "deer," is the most plausible. If it were established we should be tempted to follow him in rendering by "deer-possessor" the name of the deity *Kagu-tsu-chi*, of whom were born the eight gods of mountains, and whose slaying forms the title of the next section. That the fire-deity should be connected with the mountain-deities, and thereby with the deer who roam about the mountains and furnish the hunter with a motive for penetrating into their recesses, is of course but natural. The character 香 with which Kagu is written signifies "fragrant"; but it has been suggested that the Japanese word may be connected with an expression signifying "heaven-descended," in allusion to the supposed origin of the mountain as related in an old geographical work (now lost) treating of the Province of Iyo.

13. *Nahi-saka-ure-no-hani*. The sense of the second word of the compound is "marsh" or "stream"; but Motowori seems right in considering the character 澤 to be here used phonetically as an abbreviation of *isaka* from *isatsu*, "to weep."

14. *I.e.*, dead.

15. Etymology uncertain.

16. For this name see Sect. XIX. Note 6.

17. Etymology uncertain.

[SECT. VIII.—THE SLAYING OF THE FIRE-DEITY.]

Then His Augustness the Male-Who-Invites, drawing the ten-grasp sabre¹ that was augustly girded on him,³² cut off the head of his child the Deity Shining-Elder. Hereupon the names of the Deities that were born from the blood that stuck to the point of the august sword

and bespattered the multitudinous rock-masses were: the Deity Rock-Splitter,² next the Deity Root-Splitter, next the Rock-Possessing-Male-Deity.³ The names of the Deities that were next born from the blood that stuck to the upper part⁴ of the august sword and again bespattered the multitudinous rock-masses were: the Awfully-Swift-Deity,⁵ next the Fire-Swift-Deity,⁶ next the Brave-Awful-Possessing-Male-Deity,⁷ another name for whom is the Brave-Snapping-Deity,⁸ and another name is the Luxuriant-Snapping Deity. The names of the Deities that were next born from the blood that collected
 33 on the hilt of the august sword and leaked out between his fingers were: the Deity *Kura-okami* and next the Deity *Kura-m'tsuha*.⁹

All the eight Deities in the above list, from the Deity Rock-Splitter to the Deity *Kura-mitsuha*, are Deities that were born from the august sword.

The name of the Deity that was born from the head of the Deity Shining-Elder, who had been slain was the Deity Possessor-of-the-True-Pass-Mountains.¹⁰ The name of the Deity that was next born from his chest was the Deity Possessor-of-Descent-Mountains.¹¹ The name of the Deity that was next born from his belly was the Deity Possessor-of-the-Innermost Mountains.¹² The name of the Deity that was next born from his private parts was the Deity Possessor-of-the-Dark-Mountains. The name of the Deity that was next born from his left hand¹³ was the Deity Possessor-of-the-Dense[ly-Wooded]-Mountains. The name of the Deity that was next born from his right hand¹³ was the Deity Possessor-of-the-Outlying-Mountains. The name of the Deity that was next born from his left foot¹⁴ was the Deity Possessor-of-the-

Moorland-Mountains. The name of the Deity that was next born from his right foot¹⁴ was the Deity Possessor-³⁴ of-the-Outer-Mountains. (Eight Deities in all from the Deity Possessor-of-the-Truc-Pass-Mountains to the Deity Possessor-of-the-Outer-Mountains). So the name of the sword with which [the Male-Who-Invites] cut off [his son's head] was Heavenly-Point-Blade-Extended, and another name was Majestic-Point-Blade-Extended.¹⁵

1. One "grasp" is defined as "the breadth of four fingers when the hand is clenched," so that the meaning intended to be conveyed is of a big sabre ten hand-breadths long. The length of sabres and of beads was measured by such "grasps" or "hand-breadths."

2. The original names of this deity and the next are *Iha-toku-no-kami* and *Ne-taki-no-kami*.

3. Or the Rock-Elder, *i.e.*, the Male Deity the Elder of the Rocks, if with Motowori we regard the second *tu* of the original name *Iha-tutu-no-oo-no-kami* as being equivalent to *chi* or *ji*, supposed to be "the honorific appellation of males" elsewhere rendered "elder." The translation in the text proceeds on the assumption that this *tu* represents *mochi*. The purport of the name remains much the same whichever of these two views be adopted.

4. Explained by reference to the parallel passage of the "Chronicles" through a character signifying "the knob at the end of the guard of the sword."—(Williams' "Syllabic Dictionary.")

5. *Mika-haya-bi-no-kami*. Motowori seems to be right in regarding *mika* as equivalent to *ika*, the root of *ikameshiki*, "stern," "awful," and *bi* as the root of *kuru*, a verbalizing suffix.

6. *Ihi-haya-bi-no-kami*.

7. *Take-mika-dar-chi-no-wo-no-kami*, written with the characters 建雷之男神. The translator has without much hesitation followed Motowori's interpretation.

Take-futu-no-kami. The text name is *Toyo-futu-no-kami*. *Futu* is interpreted in the sense of "the sound of snapping" by reference to a passage in the "Chronicles" where it occurs written both ideographically and phonetically in the name of the deity *Futu-no-mi-tama*.

9. The etymology of both these names is obscure. *Kuro*, the first element of each compound, signifies "dark."

10. This is the explanation of the original name *Aka-haba-yama-tsu-mi-no-kami* which is given in the "Secret of the Chronicles of Japan," and is approved by the later commentators.

11. *Odo-yama-tsu-mi-no-kami*. The English rendering is uncertain, as it rests only on a conjecture of Motowori's, deriving *odo* from *ori do* (下處), "descending place," "way down."

12. The original names of this and the following five deities are: *Oku-yama-tsumi-no-kami*, *Kura-yama-tsu-mi-no-kami*, *Shigi-yama-tsu-mi-no-kami*, *Ho-yama-tsu-mi-no-kami*, *Hara-yama-tsu-mi-no-kami* and *To-yama-tsumi-no-kami*. *Shigi*, here translated "dense," seems to be almost certainly a contraction of *shigeki*, which has that signification. *Ho-yama* is a term for which it is hard to find an exact English equivalent. It denotes the lesser hills or first visibly rising ground forming the approach to an actual mountain-range. The signification of *do* in the last name of the set is disputed. Mabuchi takes it in the sense of "gate." The translator prefers Motowori's view; but after all, the difference in meaning does not amount to much. A third derivation proposed by Motowori is *tamu-yama*, i.e. "mountains with folds."

13. Or "arm."

14. Or "leg."

15. These two names are in the original *Ame-no-wo-ha-bori* and *Iku-no-wo-ha-bori*. Their import is not absolutely clear, but they seem to designate a weapon broad towards the point, such as is represented in the illustrations given in Vol. I, pp. 19-20 and Vol. II, pp. 4-5 of the "*Tokihō-Gusa*."

[SECT. IX.—THE LAND OF HADES.]

Thereupon [His Augustness the Male-Who-Invites], wishing to meet and see his younger sister Her Augustness the Female-Who-Invites, followed after her to the Land of Hades.¹ So when from the palace she raised the door
 35 and came out to meet him,² His Augustness the Male-Who-Invites spoke, saying: "Thine Augustness my lovely younger sister! the lands that I and thou made are not yet finished making; so come back!" Then Her Augustness the Female-Who-Invites answered, saying:

"Lamentable indeed that thou camest not sooner! I have eaten of the furnace of Hades.² Nevertheless, as I reverence⁴ the entry here of Thine Augustness my lovely elder brother, I wish to return.⁵ Moreover⁶ I will discuss it particularly with the Deities of Hades.⁷ Look not at me!" Having thus spoken, she went back inside the palace; and as she tarried there very long, he could not wait. So having taken and broken off one of the end-teeth⁸ of the multitudinous and close-toothed comb stuck in the august left bunch [of his hair], he lit one light⁹ and went in and looked. Maggots were swarming, and [she was] rotting, and in her head dwelt the Great-³⁶ Thunder, in her breast dwelt the Fire-Thunder, in her left hand¹⁰ dwelt the Young-Thunder, in her right hand¹¹ dwelt the Earth-Thunder, in her left foot¹² dwelt the Rumbling-Thunder, in her right foot¹³ dwelt the Couchant-Thunder:—altogether eight Thunder-Deities had been born and dwelt there.¹⁴ Hereupon His Augustness the Male-Who-Invites, overawed at the sight, fled back, whereupon his younger sister Her Augustness the Female-Who-Invites said: "Thou hast put me to shame," and at once sent the Ugly-Female-of-Hades¹⁵ to pursue him. So His Augustness the Male-Who-Invites took his black august head-dress¹⁶ and cast it down, and it instantly turned into grapes. While she picked them up and ate them, he fled on; but as she still pursued him, he took and broke the multitudinous and close-toothed comb in the right bunch [of his hair] and cast it down, and it instantly turned into bamboo-sprouts. While she pulled them up and ate them, he fled on. Again later [his younger sister] sent the eight Thunder-Deities with a thousand and five hundred warriors of Hades to pursue ³⁷

him. So he, drawing the ten-grasp sabre that was augustly girded on him, fled forward brandishing it in his back hand;¹⁸ and as they still pursued, he took, on reaching the base of the Even Pass of Hades,¹⁹ three peaches that were growing at its base, and waited and smote [his pursuers therewith], so that they all fled back. Then His Augustness the Male-Who-Invites announced to the peaches: "Like as ye have helped me, so must ye help all living people"²⁰ in the Central Land of Reed-Plains²¹ when they shall fall into troublous circumstances and be harrassed!"—and he gave [to the peaches] the designation of Their Augustnesses Great-Divine-Fruit.²² Last of all his younger sister Her Augustness the Princess-Who-Invites came out herself in pursuit. So he drew a thousand-draught rock,²³ and [with it] blocked up the Even Pass of Hades, and
 38 placed the rock in the middle; and they stood opposite to one another and exchanged leave-takings;²⁴ and Her Augustness the Female-Who-Invites said: "My lovely elder brother, thine Augustness! If thou do like this, I will in one day strangle to death a thousand of the folks of thy land." Then His Augustness the Male-Who-Invites replied: "My lovely younger sister, Thine Augustness! If *thou* do this, *I* will in one day set up a thousand and five hundred parturition-houses.²⁵ In this manner each day a thousand people would surely be born." So Her Augustness the Female-Who-Invites is called the Great-Deity-of-Hades.²⁶ Again it is said that, owing to her having pursued and reached [her elder brother], she is called the Road-Reaching-Great-Deity.²⁷ Again the rock with which he blocked up the Pass of Hades is called the Great-Deity-of-the-Road-Turning-

back,²⁵ and again it is called the Blocking-Great-Deity-
of-the-Door-of-Hades.²⁶ So what was called the Even-
Pass-of-Hades is now called the Ifuya-Pass²⁷ in the Land
of Idzumo.

1. The characters in the original which are here rendered Hades are 黄泉, lit. "Yellow Stream," a Chinese name for the Underworld to which a remark of Mencius and a story in the "*Tao Chuan*" appear to have given rise. They here represent the Japanese word *Yomi* or *Yomi*, which we find phonetically written with the characters 陰陽 in the name of *Yomo-tsu-shido-me* a little farther on, and which is defined by Motowori as "an underworld,.....the habitation of the dead,.....the land whither, when they die, go all men, whether noble or mean, virtuous or wicked." The orthodox Japanese derivation of *Yomi* is from *Yoru*, "night," which would give us for *Yomo-tsu-kuni* some such rendering as "the Land of Gloom." A suggestion quoted by Arawi Hakuseki ("*Tsuga*," art. *Idemmi*) that the word may really be but a mispronunciation of *Yama*, the Sanscrit name of the Buddhist god of hell, is however worthy of consideration; but it seems best on the whole to translate *Yomi* or *Yomo* by "Hades," a term which is itself of uncertain derivation, and the signification attached to which closely resembles the Japanese *Shinto* notion of the world beyond, or rather beneath, the grave.

2. The original text 留白殿戸出向之時 seems to be corrupt, and Motowori, unable to make anything of 殿戸, leaves 殿 without any Japanese reading (see the remarks in his Commentary, Vol. VI. pp. 5-6). Mr. Aston, in the version of this passage given in the Chrestomathy appended to his "Grammar of the Japanese Written Language," follows Motowori in not translating 殿, but does not allude to the difficulty.

I.e. "of the food of Hades." It would be more obvious (following the text) to translate "I have eaten in the doors [*i.e.* in the house] of Hades"; but the character 戸 in this place stands almost certainly for 竈, "a place for cooking," "a furnace."

4. The word *hishikushi* (忌), here translated "reverence," exactly corresponds to the modern polite idiom *more-doi-mashita*, for which there is no precise equivalent in English, but which conveys some such sentiment as "I am overpowered by the honour you do me," "I am sorry you should have taken the trouble."

5. *Q.d.* "with thee to the land of the living."

6. The original here has the character 且 which signifies "moreover" as in this translation, and Motowori's proposed emendation to 日 has for it the authority of no manuscript or earlier printed edition. In his "Records of Ancient Matters with the Ancient Reading" he actually substitutes this very *new* reading, accompanying it in *kana* with the Japanese words *ashita ni*, "in the morning." But what is to become of the text if we are at liberty to alter it to suit our convenience,—for there is more than one other passage where 且 is similarly used?

7. *Yomo-tsu-hani*. Both Motowori and Hirata take the word "Deities" in the Plural, and the translator therefore renders it in that number, though the Singular would be at least equally suitable to the text as it stands. Of the Deities of Hades little or nothing is known. Conf. Note 23 to this Section.

8. Literally "the male pillar," *i.e.* the large tooth of which there is one at each end of the comb.

9. The use of the expression "lit *our* light," where it would have been more natural to say simply "lit [a] light," is explained by a gloss in the "Chronicles," which informs us that "at the present day" the lighting of a single light is considered unlucky, as is also the throwing away of a comb at night-time. It is allowed that the gloss is a late addition, and its statement might perhaps be considered a mere invention made to account for the peculiar expression in the text. Motowori tells us however that "it is said by the native" that these actions are still (latter part of 18th century) considered unlucky in the province of Ithami, and the same superstition also survives, as the translator is assured, in Yedo itself. It is to be understood that it was the large tooth broken off from the comb which the god lighted.

10. Or "arm."

11. Or "leg."

12. The Japanese names of the eight Thunder-Deities are: *Oku-ikaduchi*, *Ho-no-ikaduchi*, *Kuro-ikaduchi*, *Saka-ikaduchi*, *Waki-ikaduchi*, *Tsuchi-ikaduchi*, *Naru-ikaduchi*, and *Fushi-ikaduchi*. Moribe in his Critique on Motowori's Commentary, has some observation on the appropriateness of each of these names which the student will do well to consult if the work should be published.

13. *Yomo-tsu-shiko-me*.

14. We might perhaps with equal propriety render by "wreath" the word here translated head-dress,—leaves and flowers having been the earliest ornaments for the hair. In later times, however, it has been used

to designate any sort of head-dress, and that is also the dictionary meaning of the Chinese character with which it is written. The Japanese words for "head-dress" and "creeper" are homonymous, and indeed the former is probably but a specialised acceptance of the latter.

15. *I.e.*, brandishing it behind him.

16. Or Flat Hill of Hades, *Yomo-tsu-hira-saka*, said by Motowori to form the frontier-line between Hades and the World of the Living. See also Note 27 to this Section.

17. The three characters 青人草 here rendered "people" are evidently (Motowori notwithstanding) meant to be equivalent to the common Chinese expression 蒼生, which has that signification. The word translated "living" means literally "present," "visible."

18. *Ashi-hara-no naka-tsu-kuni*, a common periphrastic designation of Japan. It is better to translate the name thus than to render it by "the Land in the Middle of the Reed-Plains," a forced interpretation which Motowori and Hirata would only seem to adopt in order to veil the fact that one of the most ancient and revered names of their native land was imitated from that of China,—everything Chinese being an abomination in the sight of these ardent Shintoists. Yamaraki Suiga, as quoted by Tanigaha Shisei, is more sensible when he remarks that each country naturally considers itself central and foreign countries barbarous, and that Japan is not peculiar in being looked on by its inhabitants as the centre of the universe. This is also the view taken by the other earlier scholars.

19. *Oku-kami-daumi-no-mikoto*. The difference between Singular and Plural is not often present to the Japanese mind, and though there were three peaches, we might just as well render their name by the words "His Augustness, etc.," considering the three as forming together but one divinity. The interpretation of the name here adopted is the simple and natural one which Motowori borrowed from Tanigaha Shisei.

20. *I.e.*, a rock which it would take a thousand men to lift.

21. That some kind of leave-taking and separation is intended seems certain; but the precise import of the characters 度事戸 in the text is not to be ascertained. Motowori's "Commentary, Vol. VI, pp. 29-30 and Vol. X, pp. 52-55, should be consulted for an elaborate discussion of the various interpretations which they may be made to bear. Moribe, in his Critique on this Commentary, argues that "divorced each other" is the proper signification of the words, and supports his opinion by the parallel passage of the "Chronicles,"

22. *Le.*, "I will cause fifteen hundred women to bear children." For the custom of erecting a separate hut for a woman about to be delivered see Introduction, p. xxviii.)

23. *Yume-tsu-oho-kami.* On this rather embarrassing statement Motowori is silent, and Hirata simply says: "It must be supposed that the 'Deities of Hades' previously mentioned had been its 'Great Deities' up to this time, a position which was henceforward assumed by Her Augustness Izana-mi (the Female-Who-Invites.)" Conf. Note 7 to this Section.

24. *Chi-shiki-no-oho-kami.* [This is Motowori's reading. We might also read *Michi-shiki-no-oho-kami*]. Motowori conclusively proves that "reaching" is the signification of the word *shiki* which is here so translated. That it was already obscure at the time of the compilation of these "Records" is however shown by the fact that it is written syllabically in the first instance, and with a "borrowed character" (*i.e.*, a homonymous word) in the second.

25. Because the goddess was turned back by it on the road where she was pursuing her brother-husband. The original is *Chi-gakushi* [or *Michi-gakushi*]-no-oho-kami.

26. *Sayari-manu-yomi-do-no-oho-kami.*

27. *Ifuya-usha.* Moribe in his "*Idun-no-chi-uaki*" conjectures that *Ifuya* may be derived from *Yufa-yasu*, "evening darkness," an etymology which has at least the merit of suiting the legend.

[SECT. X.—THE PURIFICATION OF THE AUGUST PERSON.]

Therefore the Great Deity the Male-Who-Invites said: "Nay! hideous! I have come to a hideous and polluted land,—I have!" So I will perform the purification of my august person." So he went out to a plain [covered with] *ahagi*² at a small river-mouth near Tachibana³ in Himuka⁴ in [the island of] Tsukushi, and purified and cleansed himself. So the name of the Deity that was born from the august staff which he threw down was the Deity Thrust-Erect-Come-Not-Place.⁵ The name of
⁴⁰ the Deity that was born from the august girdle which he next threw down was the Deity Road-Long-Space.

The name of the Deity that was born from the august skirt which he next threw down was the Deity Loosen-Put.⁷ The name of the Deity that was born from the august upper garment which he next threw down was the Deity Master-of-Trouble.⁸ The name of the Deity that was born from the august trousers which he next threw down was the Road-Fork-Deity.⁹ The name of the Deity that was born from the august hat which he next threw down was the Deity Master-of-the-Open-Mouth.¹⁰ The names of the Deities that were born from the bracelet of his august left hand¹¹ which he next threw down were the Deity Offing-Distant,¹² next the Deity Wash-Prince-of-the-Offing, next the Deity Intermediate-Direction-of-the-Offing. The names of the Deities that were born from the bracelet of his august right hand¹³ which he next threw down were: the Deity Shore-Distant, next the Deity Wash-Prince-of-the-Shore, next the Deity Intermediate-Direction-of-the-Shore.

The twelve Deities mentioned in the foregoing¹⁴ list from the Deity Come-Not-Place down to the Deity Intermediate-Direction-of-the-Shore are Deities that were born from his taking off the things that were on his person.

Thereupon saying: "The water in the upper reach is [too] rapid; the water in the lower reach is [too] sluggish," he went down and plunged in the middle reach; and, as he washed, there was first born the Wondrous-Deity-of-Eighty-Evils, and next the Wondrous-Deity-of-Great-Evils.¹⁵ These two Deities are the Deities that were born from the filth [he contracted] when he went to that polluted, hideous land.¹⁶ The names of the Deities that were next born to rectify those evils were:

the Divine-Rectifying-Wondrous Deity, next the Great-Rectifying-Wondrous-Deity,¹⁶ next the Female-Deity-Idzu.¹⁷ The names of the Deities that were next born, as he bathed at the bottom of the water, were: the Deity Possessor-of-the-Ocean-Bottom,¹⁸ and next His
⁴² Augustness Elder-Male-of-the-Bottom. The names of the Deities that were born as he bathed in the middle [of the water] were: the Deity Possessor-of-the-Ocean-Middle, and next His Augustness Elder-Male-of-the-Middle. The names of the Deities that were born as he bathed at the top of the water were the Deity Possessor-of-the-Ocean-Surface, and next His Augustness Elder-Male-of-the-Surface. These three Ocean-Possessing Deities are the Deities held in reverence as their ancestral Deities by the Chiefs of Adzumi.¹⁹ So the Chiefs of Adzumi are the descendants of His Augustness *Utsushi-hi-gana-saku*,²⁰ a child of these Ocean-Possessing Deities.²¹ These three Deities His Augustness Elder-Male-of-the-Bottom, His Augustness Elder-Male-of-the-Middle, and His Augustness Elder-Male-of-the-Surface are the three Great Deities of the Inlet of Sumi.²² The name of the Deity that was born as he thereupon washed his left august eye was the Heaven-Shining-Great-August-Deity.²³ The name of the Deity that was next born as he washed his right august
⁴³ eye was His Augustness Moon-Night Possessor.²⁴ The name of the Deity that was next born as he washed his august nose was His Brave-Swift-Impetuous-Male-Augustness.²⁵

The fourteen Deities in the foregoing list from the Wondrous-Deity-of-Eighty-Evils down to His Swift-Impetuous-Male-Augustness are Deities born from the bathing of his august person.

1. The words "I have" thus repeated are an attempt to render the concluding words *ari keri* of the sentence in the original, by which, though they have no particular sense, the author evidently set great store, as he writes them syllabically. They may be considered to emphasize what goes before and, says Motowori, "convey the idea of lamentation." The idiom occurs some half-dozen times in the course of the present work.

2. This botanical name is identified by Arawi Hakuseki and Hirata with the modern *Aagi*, or "bushclover" (*Lespedeza* of various species). The received opinion used to be that the *awoki* (*Alouba japonica*) was here intended.

3. Tachibana is understood to be the general designation of trees of the orange tribe. (See however Sect. LXXIV, Note 7). Here it is used as a proper name.

4. This name, which signifies "sun-confronting," was not unnaturally bestowed on a province in the eastern part of the westernmost of the larger Japanese islands, as it might well be conceived as lying "opposite the sun." It has, however, been supposed to have originally denoted the whole of the island in question. In any case the name is not inappropriate, as the island has a long eastern sea-board.

5. In our text *Tuki-tatsu-funa-do*. But *funa* should almost certainly be *fu-na*, and the name (which has here been translated accordingly) is then illustrated by the more extended version of this myth which is given in the "Chronicles," where we read that the god (probably addressing his sister) threw down his staff with the words: "Come no further." "Stand" must be understood in a Transitive sense: the god *stood* his staff up by thrusting it into the sand.

6. This is Moribe's explanation ("Idu-no-Chi-waki," Vol. IV, p. 44) of the meaning of the original name *Michi-no-naga-chika-no-kami*, the syllable *ku* of which is considered by him to be an alternative form of *ma* (間, "space"). It is however a great crux, and Motowori confesses his inability to explain it satisfactorily. Other views as to the import of the syllable in question will be found in the "*Jin-dai no maki Mo-shi-ho-gusa*," Vol. II, p. 29.

7. This seems to be the meaning of the original name, if we retain the reading *Toki-okashi-no-kami*. See however Motowori's remarks *in loco*.

8. *Wadurahi-no-miki-no-kami*.

9. *Chi-mata-no-kami*.

10. *Ahi-gubi-no-uchi-no-kami*. The English rendering of this obscure name proceeds on the assumption that Motowori is correct when he proposes to consider *kubi* as equivalent in this place to *kuchi*, "mouth." The gaping trousers no longer filled by the deity's legs would perhaps suggest the idea of an open mouth, though it is true that this is not the deity said to have been actually born from that portion of the attire.

11. Or "arm."

12. The names of this deity and the five who follow are in the original *Oki-zakaru-no-kami*, *Ohi-tsu-nagisa-biko-no-kami*, *Ohi-tsu-kahi-hera-no-kami*, *Hi-zakaru-no-kami*, *Hi-tsu-nagisa-biko-no-kami* and *Hi-tsu-kahi-hera-no-kami*. The word "wash," by which for want of a better one the Substantive *nagisa* has been rendered, must be understood to signify the part nearest to the strand of the sea or of a river,—the boundary of the waves. The third and sixth of this set of names, in which the syllables *kahi-hera* (here represented by "Intermediate Direction") offer a good deal of difficulty, have been translated in accordance with Motowori's explanation of their probable meaning.

13. Lit. "right." In Chinese and Japanese compositions the lines follow each other from right to left instead of from top to bottom as with us. "Right" therefore signifies "foregoing," and "left," "following."

14. The names of these two deities in the original are *Ya-so-naga-tsu-bi-no-kami* and *Oho-naga-tsu-bi-no-kami*.

15. Viv, to Hades.

16. The names of these two deities in the original are *Kamu naho-bi-no-kami* and *Oho-na-ho-bi-no-kami*.

17. *Idzu-no-me-no-kami*. The word *Idzu* is incomprehensible, unless indeed, following Motowori, we identify this goddess with the god and goddess *Haya-aki-dzu-hiko* and *Haya-aki-dzu-hime* mentioned in Sect. VI, Note 10, and consider *idzu* as standing by spheresis for *abi-dzu*.

18. The original names of this deity and the five who follow are *Soko-tsu-wata-tsu-mi-no-kami*, *Soko-dentsu-no-wo-no-mi-koto*, *Naka-tsu-wata-tsu-mi-no-kami*, *Naka-dentsu-no-wo-no-mikoto*, *Uha-tsu-wata-tsu-mi-no-kami*, and *Uha-dentsu-no-wo-no-mikoto*. There is the usual doubt as to the signification to be assigned to the syllable *tsu* in the second, fourth and last of these names. If it really means, not "elder" but "possessor," we should be obliged to translate by "the Bottom-Possessing-Male," etc.

19. *Adumi-no-murashi*. This name is said by Motowori to be taken from that of a place in the province of Shinano. But Moribe shows that

at any rate the etymology of the word may be traced to *ama-tsu-mochi*, "possessors of fishermen."

20. It is impossible to translate this name which, according to Motowori, is derived from those of two districts in Shinano to which the word *utsushi* (for *utsutau*, "present" or "living") is prefixed.

21. Attention must again be drawn to the vagueness of the Japanese perception of the distinction between Singular and Plural. As three deities are particularly and repeatedly mentioned in the foregoing text, we are forced to translate this passage in the Plural; and yet how could one child have three fathers?

22. *Sumi-no-ya*, also called *Sumi-yoshi*, i.e., by a play upon words, "pleasant to dwell in." The real etymology of *sumi* is not certain.—Instead of "the three Great Deities," we might translate by "the Great Deities of the Three Shrines."

23. *Ama-terasu-oho-mi-kami* (天照大御神). The reading *terasu*, which is established by the authority of the "Collection of a Myriad Leaves" and by almost universal usage, must not mislead the student into imagining that the Verb, because it is Causative in form, has a Causative meaning which would require some such English translation as "Heaven-Illuminating." The Causative form is simply Honorific, and the two words *ama terasu* signify, as Motowori explains, "shining in heaven;"

24. *Tsuki-yomi-no-kami*. There is no doubt as to a moon-god being intended, but the precise import of the name is disputed. The translator has followed Mabuchi's view as quoted by Motowori, and which is supported by the fact that, from classical times down to the present day, *tsuku-ya* or *tsuki-ya* has been a word in common use to denote a fine moonlight night. If we were to take *yomi* as one word, we should have to render it either by "Moon-Hades" or by "Moon-Darkness," which seem less appropriate designations, though still of plain enough intent. The characters 月讀, 月弓, and 月夜見, with which the name is variously written, seem all phonetic unless we might take the second set 月弓 to mean the crescent (lit. "moon-bow").

25. *Takekaya-mata-no-wo-no-nukoto*. *Susa*, which is sometimes read *Sosa*, is rendered by the word "impetuous" in accordance with Mabuchi's view as quoted by Motowori. The first member of this compound name is frequently omitted.

[SECT. XI.—INVESTITURE OF THE THREE DEITIES
THE ILLUSTRIOUS AUGUST CHILDREN.]

At this time His Augustness the Male-Who-Invites greatly rejoiced, saying: "I, begetting child after child, have at my final begetting gotten three illustrious children." [with which words,] at once jinglingly taking off and shaking the jewel-string¹ forming his august necklace, he bestowed it on the Heaven-Shining-Great-August-Deity, saying: "Do Thine Augustness rule the Plain-of-High-Heaven." With this charge he bestowed it on her. Now the name of this august necklace was the August-Store-house-Shelf-Deity.² Next he said to His Augustness Moon-Night-Possessor: "Do Thine Augustness rule the Dominion of the "Night."³ Thus he charged him. Next he said to His-Brave-Swift-Impetuous-Male-Augustness: "Do Thine Augustness rule the Sea-Plain."⁴

1. *I.e.*, "the string of jewels." For these so-called "jewels" see Introduction, p. xxxi.

2. *Mi-kura-tana-no-kami*. Motowori comments on this name by saying that the necklace was doubtless so precious, that it was carefully kept by the goddess on a shelf in her store-house.

3. *Yoru-no-yome-kuni*.

4. *Umi-tani*.

[SECT. XII.—THE CRYING AND WEEPING OF HIS
IMPETUOUS-MALE-AUGUSTNESS].

So while [the other two Deities] each [assumed his and her] rule according to the command with which [their father] had deigned to charge them, His-Swift-Impetuous-Male-Augustness did not [assume the] rule

[of] the dominion with which he had been charged, but cried and wept till his eight-grasp beard¹ reached to the pit of his stomach.² The fashion of his weeping was such as by his weeping to wither the green mountains into withered mountains, and by his weeping to dry up all the rivers and seas.³ For this reason the sound of bad Deities was like unto the flies in the fifth moon⁴ as they all swarmed,⁵ and in all things⁶ every portent of woe arose. So the Great August Deity the Male-Who-Invites said to His Swift-Impetuous-Male-Augustness: "How is it that, instead of ruling the land with which I charged thee, thou dost wail and weep?" He replied, saying: "I⁷ wail because I wish to depart to my⁴⁵ deceased mother's⁸ land, to the Nether Distant Land."⁹ Then the Great August Deity the Male-Who-Invites was very angry and said: If that be so, thou shall not dwell in this land,"¹⁰ and forthwith expelled him with a divine expulsion. So the Great Deity the Male-Who-Invites dwells at Taga¹¹ in Afumi.¹²

1. See Sect. VIII, Note 1.

2. Lit. "in front of his heart."

3. *Sic* in the original, to the perplexity of commentators.

4. "Flies in the fifth moon" is the received interpretation of the original term *sa-bahr*. *Conf. sa-huki*, the old native name for the fifth moon.

5. The text has here the character 満, "to be full," for which Motowori somewhat arbitrarily reads 満, "to bubble up," taking this word in the sense of swarming. The translator has endeavoured to preserve the vagueness of the original Japanese, which leaves it doubtful at first sight whether the flies or the deities should be regarded as the logical subject of the Verb. There is an almost identical passage near the beginning of Sect. XVI.

6. Lit. "a myriad things," a Chinese phrase for totality.

7. The Chinese character for the First-Person Pronoun used here

and below by this deity is the humble one 僕 signifying literally "servant." The commentators read it simply "I."

8. The Japanese authorities simply read "mother." But the character 母, which is used in this place, specially designates a mother who is deceased.

9. *I.e.*, Hades. The translation follows Motowori's explanation of the original term *Ne-no-kata-no-kuni*, which is obscure.

10. *I.e.*, say the commentators, "in this realm of ocean which I granted to thee as thy domain." Probably, however, this is reading into the text more than it was meant to contain.

11. Derivation unknown.

12. From *aha-umi*, "fresh sea," *i.e.*, "lake." The province of Afumi was doubtless so called from Lake Biwa which occupies a great portion of its surface. It is also known as *Chibu-tsu-Afumi*, *i.e.*, "the Nearer Afumi," in contradistinction to *Toku-tsu-fumi* (in modern pronunciation *Tokuni*), *i.e.*, "Distant Afumi," a province farther to the East. The modern pronunciation of *Afumi* is *Omi*.

[SECT. XIII.—THE AUGUST OATH.]

So thereupon His-Swift-Impetuous-Male-Augustness said: "If that be so, I will take leave¹ of the Heaven-Shining-Great-August-Deity, and depart." [With these words] he forthwith went up to Heaven, whereupon all the mountains and rivers shook, and every land and country quaked. So the Heaven-Shining-Great-August Deity, alarmed at the noise, said: The reason of the ascent hither of His Augustness my elder brother² is surely no good intent.³ It is only that he wishes to wrest my land from me." And she forthwith, unbinding her august hair, twisted it into august bunches; and both into the left and into the right august bunch, as likewise into her august head-dress and likewise on to
⁴⁶ her left and her right august arm,⁴ she twisted an
 augustly complete [string] of curved jewels eight feet

[long],—of five hundred jewels,⁶ and, slinging on her back a quiver holding a thousand [arrows], and adding [thereto]⁸ a quiver holding five hundred [arrows], she likewise took and slung at her side a mighty and high [-sounding] elbow-pad,⁷ and brandished and stuck her bow upright so that the top⁹ shook, and she stamped her feet into the hard ground up to her opposing thighs,⁹ kicking away [the earth] like rotten snow,¹⁰ and stood valiantly like unto a mighty man, and waiting, asked: "Wherefore ascendest thou hither?" Then His-Swift-Impetuous-Male-Augustness replied, saying: "I have no evil intent. It is only that when the Great-August-Deity [our father] spoke, deigning to enquire the cause⁴⁷ of my wailing and weeping, I said: 'I wail because I wish to go to my deceased mother's land,'—whereupon the Great-August-Deity said: 'Thou shalt not dwell in this land,' and deigned to expel me with a divine expulsion. It is therefore solely with the thought of taking leave of thee and departing, that I have ascended hither. I have no strange intentions." Then the Heaven-Shining-Great-August-Deity said: If that be so, whereby shall I know the sincerity of thine intentions?" Thereupon His-Swift-Impetuous-Male-Augustness replied, saying: "Let each of us swear,¹¹ and produce children." So as they then swore to each other from the opposite banks of the Tranquil River of Heaven,¹² the august names of the Deities that were born from the mist [of her breath] when, having first begged His-Swift-Impetuous-Male-Augustness to hand her the ten-grasp sabre which was girded on him and broken it into three fragments, and with the jewels making a jingling sound¹³ having brandished and washed them in the True-Pool-Well of

Heaven,¹³ and having crunchingly crunched them, the
48 Heaven-Shining-Great-Deity blew them away, were Her
Augustness Torrent-Mist-Princess,¹⁵ another august name
for whom is Her Augustness Princess-of-the-Island-of-the-
Offing; next Her Augustness Lovely-Island-Princess,¹⁶
another august name for whom is Her Augustness Good-
Princess; next Her Augustness Princess-of-the-Torrent.¹⁷
The august name of the Deity that was born from the mist
[of his breath] when, having begged the Heaven-Shining-
Great-August-Deity to hand him the augustly complete
[string] of curved jewels eight feet [long],—of five hundred
jewels,—that was twisted in the left august bunch [of
her hair], and with the jewels making a jingling sound
having brandished and washed them in the True-Pool-
Well of Heaven, and having crunchingly crunched them,
His-Swift-Impetuous-Male-Augustness blew them away,
was His Augustness Truly-Conqueror-I-Conquer-Con-
quering-Swift-Heavenly-Great-Great-Ears.¹⁸ The august
name of the Deity that was born from the mist [of his
breath] when again, having begged her to hand him the
49 jewels that were twisted in the right august bunch [of
her hair], and having crunchingly crunched them, he
blew them away, was His Augustness Ame-no-hohi.¹⁹
The august name of the Deity that was born from the
mist [of his breath] when again, having begged her to
hand him the jewels that were twisted in her august
head-dress, and having crunchingly crunched them, he
blew them away, was His Augustness Prince-Lord-of-
Heaven.²⁰ The august name of the Deity that was born
from the mist [of his breath] when again, having begged
her to hand him the jewels that were twisted on her
left august arm,²¹ and having crunchingly crunched them,

he blew them away, was His Augustness Prince-Lord-of-Life.²⁰ The august name of the Deity that was born from the mist [of his breath] when again, having begged her to hand him the jewels that were twisted on her right august arm,²¹ and having crunchingly crunched them, he blew them away, was His-Wondrous-Augustness-of-Kumanu.²² (Five Deities in all).

1. The English location "to take leave" exactly represents the Chinese character here used which, from having the sense of "asking permission," has come to mean "bidding adieu."

2. He was her younger brother. But see what is said on the subject of names expressive of relationship on p. xxxvii of Introduction. The phonetic characters 那勢 are here used to represent 兄, "elder brother."

3. Literally "heart," here and elsewhere.

4. Or "hand."

5. The original is here obscure, but the translator has, as usual, followed the Chinese characters as far as possible, and has been chiefly guided by Moribe's interpretation. According to this, the "eight feet" (which Moribe takes to mean simply "several feet") must be supposed to refer to the length of the necklace which, he says, probably resembled a Buddhist rosary, only that the beads were somewhat larger. For a discussion of the various interpretations to which this phrase descriptive of the Sun-Goddess's ornaments may be subjected, see Note 4 to Mr. Satow's third paper on the "Rituals" in Vol. IX, Pt. II, p. 198 of these "Transactions," and Moribe's "Examination of Difficult Words," Vol. II. pp. 4-5. *i.e.* *Ya-taka-ni no iho-tsu no mi sumaru no tama*. Mr. Satow, adopting some of the bolder etymologies of the Japanese commentators, translates thus: the "ever-bright curved (or glittering) jewels, the many assembled jewels," and concludes that "a long string of, perhaps, claw-shaped stone beads" was what the author meant to describe.

6. Hirata supposes this additional quiver to have been slung in front.

7. Motowori's long note on the expression *taka-tomo*, to be found in Vol. VII, pp. 39-40 of his "Commentary" seems to prove that "high-sounding elbow-pad" (竹 being written phonetically for 髀) is the most likely meaning,—these pads, of which one was worn on the left elbow, having been made of skin. Arawi Hakuseki however takes 竹 in its

literal sense of "bamboo," and Moribe suggests the *take* (健) which occurs so often in proper names with the signification of "bold," "brave," or "stout."

8. The reading *yu-kara*, here rendered "top of the bow]" is doubtful, and *yu-kadan*, "bow-notch," has been proposed as an emendation.

9. *I.e.*, "both legs penetrated into the ground up to the thigh," a proof of the vigour with which she used her limbs in stamping.

10. Lit. "bubble-snow."

11. *I.e.*, "pledge our faith," "bind ourselves," in order to show forth the sincerity of our intentions.—Hirata has a long note on the word *ukehi*, here rendered "swear" (elsewhere as a Substantive, "oath"), which the student will do well to consult. It is contained in his "Exposition of the Ancient Histories," Vol. VII, pp. 61-63.

12. *Ame-no-yasu-kaha* (according to Motowori's reading *Ame-no-yasu-na-kaha*), our Milky Way. The "Chronicles of Old Matters of Former Ages" perhaps preserve the true etymology of the word by writing it *Ama no ya-se kaha*, *i.e.*, "the Heavenly River of eight currents (or reaches)." This would mean simply "a broad river." The text literally says: "having placed the Tranquil River of Heaven in the middle," etc.; but the sense of the clause is that given in the translation.

13. These words seem, as Motowori says, to have been erroneously brought in here from the next sentence, where they come in appropriately.

14. *Ame-no-ma-na-wi*. The interpretation adopted is that which has the authority of Motowori and Hirata. Perhaps only "Heavenly Well" is intended. The above authorities warn us that the word *wi*, "well," was not in ancient days restricted to its modern sense, but was used to designate any place at which water could be drawn, and Motowori thinks that Heaven contained several such. That mentioned in the text seems to have been a pool in the bed of the Tranquil River of Heaven.

15. This is the interpretation of the original name *Ta-kiri-hime-no-mihoto* which is proposed by Moribe. It is less far-fetched, and agrees better with the name of the sister deity Princess-of-the-Torrent, than do the other explanations that have been attempted. The alternative name is *Okī-tsu-shima-no-mihoto*.

16. *Ichiki-shima-hime-no-mihoto*, *ichiki* being an unusual form of *iyuki*. The island, which is in the Inland Sea, is still celebrated, but bears in common parlance the name of *Atsuta-shima*, *i.e.*, "Temple Island."

The alternative name is *Sa-yori-hime-no-mikoto*, in which *sa* is an Ornamental Prefix not calling for translation.

17. *Tagi-tsu-hime-no-mikoto*.

18. *Musa-ka-a-katsu-kuchi-bryabi-ame-no-oshi-ho-mimi-no-mikoto*. The word *mimi* (耳, "ears") forms part of a large number of Ancient Japanese proper names. Motowori, who of course passes over in silence the fact that large ears are considered lucky, not only in Japan, but also in China and Korea, suggests the etymology *hi hi* or *bi bi* (響々), i.e., the word "wondrous" or "miraculous" repeated. But there are examples of such names in which the interpretation of *mimi* as "ears" is unavoidable. Thus Prince Umayado (commonly called *Shō-roku Tai-shi*) had also the name of *Ya-tsu-mimi no Tai-shi* 八耳太子 bestowed upon him on account of his extraordinary intelligence. Is it not therefore simpler in all cases to allow to the word this its natural meaning? The proper names in *mí* do however undoubtedly offer some difficulty, and Motowori scarcely seems content with his own derivation of the troublesome syllable. *Osai*, as in other cases, is taken to represent *oshōshi*, "great"; and after much hesitation the translator has followed Motowori in regarding *ho* likewise as an abbreviated form of that word.

19. *Ame-no* signifies "of Heaven" or "heavenly." The syllables *hōhi* are incomprehensible.

20. *Ama-tsu-hiko-ne-no-mikoto*.

21. Or "hand."

22. *Iku-tsu-hiko-ne-no-mikoto*.

23. This god does not seem to be known by any other name, but is conjectured by Hirata to be identical with *Ame-no-hōhi*, the second of these divine brothers. *Kumano*, or less archaically *Kumano*, is said to be, not the well-known Kumano in the province of Kishin, but a place in Idzumo near Suga (see Sect. XIX, Notes 1 and 2). The name is written with the characters, 熊野, "bear moor." The native commentators however interpret it as a corruption of *Kemori-nu*, 隠野, "the moor of retirement," on account of a tradition preserved in the "Chronicles" of Izanami (the Female-Who-Invites) having been interred at the Kishiu Kumano.

[SECT. XIV.—THE AUGUST DECLARATION OF THE DIVISION
OF THE AUGUST MALE CHILDREN AND THE
AUGUST FEMALE CHILDREN.]

Hereupon the Heavenly Shining-Great-August-Deity said to His-Swift-Impetuous-Male-Augustness: "As for the seed¹ of the five male Deities born last, their birth was from things of mine; so undoubtedly they are my children. As for the seed of the three female Deities
50 born first, their birth was from a thing of thine; so doubtless they are thy children." Thus did she declare the division. So Her Augustness Torrent-Mist-Princess, the Deity born first, dwells in the Inner temple of Munakata.² The next, Her Augustness Lovely-Island-Princess, dwells in the middle temple of Munakata. The next, Her Augustness Princess-of-the-Torrent, dwells in the outer temple³ of Munakata. These three Deities are the three Great Deities⁴ held in reverence by the Dukes of Munakata.⁵ So His Augustness Brave-Rustic-Illuminator, child of His Augustness Ame-no-hohi, one of the five children born afterwards (*this is the ancestor of the Rulers
51 of the Land of Idzumo,⁷ of the Rulers of the Land of Muzashi,⁸ of the Rulers of the Upper Land of Unakami,⁹ of the Rulers of the Lower Land of Unakami,¹⁰ of the Rulers of the Land of Ishimu,¹¹ of the Departmental Suzerains of the Island of Tsu¹² and of the Rulers of the Land of Tohotso-Afumi¹³). The next, His Augustness Prince-Lord-of-Heaven (is the Ancestor of the Rulers of the Land of Ofushi-kafuchi,¹⁴ of the Chiefs of Nukatabe-no-yuwe,¹⁵ of the Rulers of the Land of Ki,¹⁶
52 of the Suzerains of Tanaka¹⁷ in Yamato, of the Rulers of the Land of Yamashiro,¹⁸ of the Rulers of the Land of Umaguta,¹⁹ of the Rulers of the Land of Kine²⁰ in Michi-no-Shiri,²¹ of the Rulers of the Land of Suhan,²² of the Rulers of Amuchi,²³ in Yamato, of the Departmental Suzerains of Takechi,²⁴ of the Territorial Lords of Kamafu,²⁵ and of the Rulers of Sakikusabe²⁶).

1. *I.e.*, the origin.
2. A place in the province of Chikuzen. The name signifies either "breast-shape;" or "body-shape."
3. Or "sea-shore temple."
4. Or "the Great Deities of the three shrines."

5. *Munakata-no-kimi*. Remember that all the names in this and similar lists are hereditary "gentile names" (see Introduction, p. xvi), and that "Duke" and the other titles used in this translation to designate them must only be regarded as approximations towards giving the force of the Japanese originals, which are themselves by no means always clear, either etymologically or historically. Indeed Motowori in a chapter entitled "*Kuni no Miyatsuko*" (國造) in his "*Tama-Katsuma*," Vol. VI, p. 25, remarks that the distinctions obtaining between the various titles of *Kimi*, *Wake*, *Murashi*, etc., are no longer to be ascertained, if indeed they were ever sharply drawn, and that *Kuni no Miyatsuko* (here rendered "Rulers of the Land") seems to have been a general term including all the rest, and roughly corresponding to the modern title of *Daimyō*.—It must be well understood that all these names, though properly and originally denoting an office, were inherited as titles, and ended (after the custom of conferring new ones had died out) by being little more than an extra surname appended to the surname proper (*uji*). This kind of quasi-official quasi-titular surname is what is called by the Japanese a *kabane*, which the translator, for want of a better equivalent, renders by "gentile name." Motowori's learned note in Vol. XXXIX, pp. 14-15 of his Commentary, should be consulted for a full exposition of this somewhat intricate subject, on which there has been much misapprehension, chiefly owing to the want of a fitting Chinese character to denote the word *kabane*.

6. Here and throughout the work passages of this nature containing genealogies are in all the editions printed small, and might therefore be supposed to be either intended as foot-notes, or to be later glosses. Motowori however rightly rejects such an inference. To an English reader the word "this" may seem, by disturbing the grammar of the sentence, to support that inference; but in Japanese construction little importance need be attached to the presence of this double Nominative.—The name in the original of the ancestral deity whose children are here enumerated is *Taka-Hira-Tori-no-mikoto* and the interpretation thereof in the sense given in the translation is Motowori's, *Hira-tori* being supposed by him to stand for *Hira-teri*.

7. *Idzumo-no-kuni-no-miyatsuko*.

8. *Muzashi-no-kuni-no-miyatsuko*. In classical and modern usage *Musashi* does not take the *nigori*.

9. *Kami-tsu-Unakami-no-kuni-no-miyatsuko*. Unakami was a part of what forms the modern province of Kadzusa. The name probably signifies "on the sea."

10. *Shimo-tsu-Unakami-no-kuni-no-miyatsuko*.

11. *Ishimu-no-kuni-no-miyatsuko*. Ishimu (given in the "Japanese Words Classified and Explained" as *Ishimi*) was a portion of the modern province of Kadzusa. The etymology of the name is unknown.

12. *Tsushima-no-agata-no-atake*.

13. *Toho-tsu-afumi-no-kuni-no-miyatsuko*. In modern times *Toho-tsu-afumi* has been contracted to *Tohotafumi* and is pronounced *Tōtōmi*. The name signifies "distant fresh sea" (i.e. "distant lake") the province which bears it being thus designated in reference to a large lagoon which it contains, and in contradistinction to *Chika-tsu-afumi*, "near fresh sea," the name of the province in which lies Lake Biwa. In modern times the latter has come to be known simply as *Afumi* (pronounced *Omi*), and the original connection of ideas between its name and that of *Tōtōmi* is lost sight of.

14. *Ohoshi-kafuchi-no-kuni-no-miyatsuko*. *Ohoshi-kafuchi* (in modern times pronounced *Oshikōchi*) signifies "within the great rivers."

15. *Nukatabe-no-yuwe-no-murazaki*. The meaning of this name is not certain, but *yuwe* seems to be the word for "bathing woman" mentioned in Sect. LXXI (Note 11). See Motowori's remarks in Vol. XXIV. p. 56 of his "Commentary" and the story of the origin of the name given in the "Catalogue of Family Names," Vol. II. pp. 8-9 (edit. of 1834).

16. *Ki-no-kuni-no-miyatsuko*. *Ki* signifies "tree," and the province doubtless received this name from its forests. Motowori supposes the character 莢 to have been lost in this place, and reads *Ubaraki* (the modern *Ibaraki*), a portion of the province of Hitachi. See Vol. VII, pp. 75-76 of his "Commentary."

17. *Tanaka-no-atake*. The word *tana-ka* signifies "in the middle of rice-fields."

18. *Yamashiro-no-kuni-no-miyatsuko*. *Yama-shiro* signifies "behind the mountains," though it is now, by a play upon words, written with characters signifying "mountain-castle."

19. *Umaguta-no-kuni-no-miyatsuko*. Umaguta is a portion of the modern province of Kadzusa. The etymology of the name is not known.

20. *Kiuke-no-kuni-no-miyatsuko*. The etymology of the name and the position of the place are equally obscure.

21. The modern province of Echigo, or perhaps any not well defined district in the north of Main Island. (See Section IX. Note 20.)

22. *Suhan-no-kuni-no-miyatsuko*. The etymology of Suhan is not known; but the name sounds Chinese.

23. *Amuchi-no-miyatsuko*. The derivation of Amuchi is unknown.

24. *Takechi-no-agata-nushi*. Takechi means "high market" or "high town."

25. *Kamafu-no-inaki*. Kamafu was a portion of Afumi. Motowori's suggestion that the name may be derived from *kama* (*gama*), "a bull-frog," does not seem a happy one.

26. *Sakikusa-no-miyatsuko*. *Sakikusa*-*he* means literally "lily clan," *saki-kusa*, the old name for the lily (or one species of lily) being literally "the luck-plant." The story of the origin of this cognomen is to be found in the "Catalogue of Family Names," Vol. II. p. 9.

[SECT. XV.—THE AUGUST RAVAGES OF HIS-IMPETUOUS-
MALE-AUGUSTNESS.]

Then His-Swift-Impetuous-Male-Augustness said to the Heaven-Shining-Great-August-Deity: "Owing to the sincerity of my intentions I have, in begetting children, gotten delicate females. Judging from this,¹ I have undoubtedly gained the victory." With these words, and impetuous with victory, he broke down the divisions of the ricefields² laid out by the Heaven-Shining-Great-August-Deity, filled up the ditches, and moreover strewed³ excrements⁴ in the palace where she partook of the great food.⁴ So, though he did thus, the Heaven-Shining-Great-August-Deity upbraided him not,⁵ but said: "What looks like excrements must be something that His Augustness mine elder brother has vomited through drunkenness. Again, as to his breaking down the divisions of the rice-

fields and filling up the ditches, it must be because he grudges the land [they occupy⁸] that His Augustness mine elder brother acts thus." But notwithstanding these apologetic words, he still continued his evil acts, and was more and more [violent]. As the Heaven-Shining-Great-August-Deity sat in her awful⁷ weaving-hall⁹ seeing to the weaving of the august garments of the Deities, he broke a hole in the top⁹ of the weaving-hall, and through it let fall a heavenly piebald horse⁵⁴ which he had flayed with a backward flaying,¹⁰ at whose sight the women weaving the heavenly garments were so much alarmed that *impegerunt privatas partes adversis radiis et obierunt*.¹¹

1. Literally "if one speak from this."

2. The character used is 田, which in Chinese does not necessarily signify a *rice*-field. But in Japanese it seems to have been always limited to this narrower meaning, to which likewise the context here clearly points.

3. In the original written 屎麻理, which is partly ideographic and partly phonetic for *kuso-mari*. Motowori interprets it to signify "excrements and urine"; but the parallel passage of the "Chronicles" which he himself quotes goes to prove that *mari* had not the latter meaning, as does also another well-known passage in the "Tale of a Bamboo-Cutter."

4. 大嘗 read *ok-nihe*. The word *nihe* now denotes "a sacrifice," and *ok-nihe no maturi* is the religious festival of the tasting of the first new rice of the season.

5. We might, following classical usage, translate the Verb *agameau*, which is written phonetically, by the words "took no heed" or "made no observation"; but in this passage it certainly seems to have the stronger and more specialized signification of "upbraiding," "scolding," which attaches to it in the colloquial dialect.

6. *I.e.*, he thinks that none of the land should be wasted in ditches and embankments, but should all be devoted to the production of food.

7. The character used is 忌, "to shun," which in Japanese has approximately the meaning of "sacred." Thus a certain family of priests

was called by the name of *Iwabe*, lit. "the shunning clan," on account of the uncleanness from which they were bound to abstain.

8. Written with characters signifying literally "garment-house," but the meaning, as understood by the native commentators, is that given in the text.

9. 項. This character is taken by the native commentators in the sense of 棟, *mune*, "ridge-pole."

10. *I.e.*, it is supposed, beginning at the tail. That this was considered criminal may be seen by comparing Sect. XCVII, Note 3.

11. In the parallel passage of the "Chronicles" it is the goddess who injures herself with her shuttle, but without dying of the effects of the accident.

[SECT. XVI.—THE DOOR OF THE HEAVENLY
ROCK-DWELLING.]

So thereupon the Heaven-Shining-Great-August-Deity, terrified at the sight, closed [behind her] the door of the Heavenly Rock-Dwelling,¹ made it fast,² and retired. Then the whole Plain of High Heaven was obscured and all the Central Land of Reed-Plains darkened. Owing to this, eternal³ night prevailed. Hereupon the voices of the myriad⁴ Deities were like unto the flies in the fifth moon as they swarmed, and a myriad portents of woe all arose. Therefore did the eight hundred myriad⁵ Deities assemble in a divine assembly in the bed⁶ of the Tranquil River of Heaven, and bid the Deity Thought-Includer,⁷ child of the High-August-Producing-Wondrous-Deity think of a plan, assembling the long-singing birds of eternal night⁸ and making them sing, taking the hard rocks of Heaven from the river-bed of the Tranquil River of Heaven, and taking the iron⁹ from 55 the Heavenly Metal-Mountains,¹⁰ calling in the smith Ama-tsu-ma-ra,¹¹ charging Her Augustness I-shi-ko-ri-do-

me¹² to make a mirror, and charging His Augustness Jewel-Ancestor¹³ to make an augustly complete [string] of curved jewels eight feet [long],—of five hundred jewels,¹⁴—and summoning His Augustness Heavenly-
 56 Beckoning-Ancestor-Lord¹⁵ and His Ausustness Great-Jewel,¹⁶ and causing them to pull out with a complete pulling the shoulder [-blade] of a true¹⁷ stag from the Heavenly Mount Kagu,¹⁸ and take cherrybark¹⁹ from the Heavenly Mount Kagu, and perform divination,²⁰ and pulling up by pulling its roots a true *deyera japonica*²¹ with five hundred [branches] from the Heavenly Mount Kagu, and taking and putting upon its upper branches the augustly complete [string] of curved jewels eight feet [long],—of five hundred jewels,—and taking and tying to the middle branches²² the mirror eight feet
 57 [long],²³ and taking and hanging upon its lower branches the white pacificatory offerings²⁴ and the blue pacificatory offerings, His Augustness Grand-Jewel taking these divers things and holding them together with the grand august offerings,²⁵ and His Augustness Heavenly-Beckoning-Ancestor-Lord prayerfully reciting grand liturgies,²⁶ and the Heavenly Hand-Strength-Male-Deity²⁷ standing hidden beside the door, and Her Augustness Heavenly-Alarming-Female²⁸ hanging [round her] the heavenly clubmoss the Heavenly Mount Kagu as a sash,²⁹ and making the heavenly spindle-tree her head-dress,³⁰ and binding the
 58 leaves of the bamboo-grass of the Heavenly Mount Kagu in a posy for her hands, and laying a soundingboard³¹ before the door of the Heavenly Rock-Dwelling, and stamping till she made it resound and doing as if possessed by a Deity,³² and pulling out the nipples of her breasts, pushing down her skirt-string usque ad privates

partes.³¹ Then the Plain of High Heaven shook, and the eight hundred myriad Deities laughed together. Hereupon the Heaven-Shining-Great-August-Deity was amazed, and, slightly opening the door of the Heavenly Rock-Dwelling, spoke thus from the inside: "Methought that owing to my retirement the Plain of Heaven would be dark, and likewise the Central Land of Reed-Plains would all be dark: how then is it that the Heavenly-Alarming-Female makes merry, and that likewise the eight hundred myriad Deities all laugh?" Then the Heavenly-Alarming-Female spoke saying: "We rejoice and are "glad because there is a Deity more illustrious than Thine Augustness." While she was thus speaking, His Augustness Heavenly-Beckoning-Ancestor-Lord and His Augustness Grand-Jewel pushed forward the mirror and respectfully showed it to the Heaven-Shining-Great-August-Deity, whereupon the Heaven-Shining-Great-August-Deity, more and more astonished, gradually came forth from the door and gazed upon it, whereupon the Heavenly-Hand-Strength-Male-Deity, who was standing hidden, took her august hand and drew her out, and then His Augustness Grand-Jewel drew the bottom-tied rope³² 59 along at her august back, and spoke, saying: "Thou must not go back further in than "this"! So when the Heaven-Shining-Great-August-Deity had come forth, both the Plain of High Heaven and the Central-Land-of-Reed-Plains of course again became light.³³

1. Motowori says that the word "rock" need not here be taken literally. But it is always (and the translator thinks rightly) so understood, and the compound considered to mean a cave in the rocks, which is also the expression found in the "Chronicles" (岩窟).

2. The word *inu*, which is here used, implies that the goddess

made the door fast either by sticking something against it or by bolting it,—perhaps with one of the metal hooks of which mentioned is made in Sect. LXV (Note 7).

3. *Toku-yo*, here properly written 常夜, and a few lines lower down semi-phonetically 常世.

4. Motowori supposes "myriad" to be a copyist's error for "evil." This clause is a repetition of one in Sect. XII.

5. The parallel passage in the "Chronicles" has "eighty myriads."

6. The Japanese word *kohara*, translated "bed," is thus defined in Dr. Hepburn's Dictionary, 2nd Edit. *s.v.* *Kawara*: "That part of the stony bed of a river which is dry except in high water."

7. *Omohi-kane-no-kami*, "He included in his single mind the thoughts and "contrivances of many," says Motowori.

8. *I.e.*, as is generally believed, the barn-door fowl.

9. The text has the character 鐵, "iron," which Hirata reads *iro-gane*, lit. "true metal," the common Japanese term being *kuro-gane*, lit. "black metal," Motowori prefers to read simply *kane*, "metal" in general. The main text of the parallel passage in the "Chronicles" omits to mention the metal of which the mirror was made; but "One account" has the character 金, "metal" in general, often in Chinese, but rarely if ever in old Japanese, with the specific sense of "gold." The "Chronicles of Old Matters" alone, which are of very doubtful authenticity, say that the mirror was made of copper. (Copper was not discovered in Japan till the eighth century of the Christian era, a few years before the discovery of gold). The best and most obvious course is to adhere to the character in the text, which is, as above stated, "iron."

10. *I.e.*, the mines. The original expression is *Ama no hana-yama*.

11. *Ama-tsu* signifies "of Heaven," but the rest of this name is not to be explained. Motowori adopts from the "Chronicles" the reading, *Ama-tsu-ma-ura*, where the character used for *ma* signifies "true," and that for *ura* signifies "sea-shore." (It should be remarked that the forging of a spear by this personage is referred by the author of the "Chronicles," not to the "Divine Age" but to the reign of the Emperor *Sui-zei*.) Motowori also proposes to supplement after the name the words "to make a spear." Hirata identifies this god with *Ama-no-ma-hi-to-no-mikoto*, His Angustness Heavenly-One-Eye, who is however not mentioned in these "Records." Obvius hujus nōminis sensus foret "Cælestis Penis," sed nullius commentatoris auctoritate commendatur.

12. This name is written in the "Chronicles" with characters signifying Stone-Coagulating-Old-Woman, which however seem to be as

merely phonetic as those in the present text (伊新許理度賣). Motowori proposes the interpretation of "Again-Forging-Old-Woman" (鑄重老女, *I-shikiri-tome*) which is supported by a tradition preserved in the "Gleanings of the Ancient Story," where it is related that the mirror, not having given satisfaction at first, was forged a second time. There is a long note on the subject of this name in Hirata's "Exposition of the Ancient Histories," Vol. IX. p. 56, where that author propounds the novel opinion that I-shi-ko-ri-do-me was not a goddess at all, but a god.

13. *Tama-no-ya-no-mikoto*. The "Chronicles" write this name with characters signifying "Jewel-House," but such a reading seems less good.

14. See Sect. XIII Note 5.

15. *Ame-no-ko-ya-ne-no-mikoto*, also reads *Ame-no* etc. and *Ama-tsu* etc. The signification of the syllables *ko-ya*, rendered "beckoning ancestor" in accordance with Motowori's view connecting the name with the share taken by the god who bore it in the legend here narrated, is obscure. Mr. Satow thinks that Koya may be the name of a place (see these "Transactions" Vol. VII. Pt. IV. p. 400).

16. *Futo-tama-no-mikoto*. The name is here rendered in accordance with the import of the Chinese characters with which it is written. Motowori, however, emits a plausible opinion when he proposes to consider *tama* as an abbreviation of *tamuke*, "holding in the hands as an offering," in connection with what we are told below about this deity and *Ame-no-ko-ya-ne* holding the symbolic offerings.

17. The word "true" (*ma*) here and below is not much more than an Honorific.

18. We might also, though less well, translate by "Mount Kagu in Heaven." This would suit the view of Motowori, who is naturally averse to the identification of this Mount Kagu with the well-known mountain of that name in Yamato (see Sect. VII. Note 12). But of course an European scholar cannot allow of such a distinction being drawn.

19. Or perhaps the bark of the common birch is intended. The word in the original is *haka-ha*.

20. See Mr. Satow's already quoted note in Vol. VII. Pt. II. p. 425 *et seq.*, and more especially pp. 430-432, of these "Transactions."

21. In Japanese *saku-hi*. It is commonly planted in the precincts of Shintô temples.

22. We might also translate in the Singular "to a middle branch," in order to conform to the rigid distinction which our language draws between Singular and Plural.

23. A note to the edition of 1687 proposes to substitute the characters 八咫 for 八尺, and a note in the original tells us to read them not *ya-ta*, but *ya-ata*. Hereupon Motowori founds his derivation of *ya-ta* from *ya-atama*, "eight heads," and supposes the mirror to have been, not eight feet in length, but octangular, while Moribe, who in the case of the jewels accepts the obvious interpretation "eight feet [long]," thinks that the mirror had "an eightfold flowery pattern" (*yaka-na-gata*) round its border. But both these etymologies are unsupported by the other cases in which the word *ya-ta* occurs, and are rendered specially untenable by the fact of the mirror and curved beads being spoken of together further on as the 八尺勾環鏡 (Sect. XXXIII. Note 20).

24. In rendering the original word *nigi-te* (here written phonetically, but elsewhere with the characters 和帶), the explanation given by Tanigaha Shisei, and indeed suggested by the characters, has been followed. Motowori's view does not materially differ, but he considers "pacificatory" or "softening" to be equivalent to "soft" applied to the offerings themselves, which consisted of soft cloth, the syllable *te* of *nigi-te* being believed to be a contraction of *take* which signifies cloth. The white cloth in ancient times was made of the paper mulberry (*Broussonetia papyrifera*), and the blue of hemp.

25. The original word is written with the same character as the *te* of *nigi-te* translated "offerings" above.

26. Or in the Singular "a grand liturgy," or "ritual."

27. *Ame-no-ta-jikara-wo-no-kami*.

28. *Ame-no-urume-no-mikoto*. The translator has followed the best authorities in rendering the obscure syllable *urume* by the word "alarming." Another interpretation quoted in Tanigaha Shisei's "Perpetual Commentary on the Chronicles of Japan" and adopted by Moribe in his "*Idasu no Chi-wahi*," is that *urume* means head-dress, and that the goddess took her name from the head-dress of spindle-tree leaves which she wore. The character 鍬, with which the syllables in question (here written phonetically) are rendered ideographically in the "Chronicles," signifies "metal head-gear," "flowers of gold or silver."

29. *Tanuki*, "a cord or sash passed over the shoulders, round the back of the neck, and attached to the wrists, to strengthen the hands for the support of weights, whence the name, which means 'hand-helper.' It was thus different both in form and use from the modern *tanuki*, a cord with its two ends joined which is worn behind the neck, under the

arms and round the back, to keep the modern loose sleeves out of the way when household duties are being performed." (E. Satow).

30. *I.e.*, making for herself a head-dress of spindle-tree leaves.

31. The original of these words, *uke fusete*, is written phonetically, and the exact meaning of *uke*, here rendered "sounding-board," is open to doubt. The parallel passage in the "Chronicles" has the character, 槽, which signifies a "trough," "manger" or "tub," and the commentators seem therefore right in supposing that the meaning intended to be conveyed in both histories is that of some kind of improvised wooden structure used for the purpose of amplifying sound.

32. Neither the text nor Motowori's Commentary (which Hirata adopts word for word) is absolutely explicit, but the imitation and not the reality of divine possession appears to be here intended. In the parallel passage of the "Chronicles," on the other hand, we seem to be reading of genuine possession.

33. The subject of the Verb is not clear in many of the clauses of this immensely long sentence, which does not properly hang together. Some clauses read as if the different deities who take a part in the action did so of their own free will; but the intention of the author must have been to let a Causative sense be understood throughout, as he begins by telling us that a plan was *devised* by the deity Thought-Includer, which plan must have influenced all the subsequent details.

34. *Shiri-kume-naka*, *i.e.*, rope made of straw drawn up by the roots, which stick out from the end of the rope. Straw-ropes thus manufactured are still used in certain ceremonies and are called *shime-naka*, a corruption of the Archaic term. Motowori's explanation shows that this is more likely to be the proper signification of the word than "back-limiting-rope" (*shiri-ho-kagiri-nu-naka*), which had been previously suggested by Mabuchi with reference to its supposed origin at the time of the event narrated in this legend.

35. Motowori plausibly conjectures the character 得 in the concluding words of this passage to be a copyist's error for 覆, and the translator has accordingly rendered it by the English word "again." As it stands, the clause 自得照明, though making sense, does not read like the composition of a Japanese.

[SECT. XVII.—THE AUGUST EXPULSION OF HIS-IMPETUOUS-
MALE-AUGUSTNESS.]

Thereupon the eight hundred myriad Deities took counsel together, and imposed on High-Swift-Impetuous-Male-Augustness a fine of a thousand tables,¹ and likewise cut his beard, and even caused the nails of his fingers and toes to be pulled out, and expelled him with a divine expulsion. Again he begged food of the Deity Princess-of-Great-Food.² Then the Princess-of-Great-Food.³ Then the Princess-of-Great-Food took out all sorts of dainty things from her nose, her mouth, and her fundament, and made them up into all sorts [of dishes], which he offered to him. But His-Swift-Impetuous-Male-Augustness watched her proceedings, considered that she was offering up to him filth, and at once killed the Deity Princess-of-Great-Food. So the things that were born in the body of the Deity who had been killed were
60 [as follows]; in her head were born silkworms, in her two eyes were born rice-seeds, in her two ears was born millet,³ in her nose were born small beans,⁴ in her private parts was born barley,⁵ in her fundament were born large beans.⁶ So His Augustness the Deity-Producing-Wondrous-Ancessor⁷ caused them to be taken and used as seeds.

1. *I.e.*, "an immense fine." The student should consult Motowori's elaborate note on this passage in Vol. IX. pp. 1-5 of his Commentary. Tables of gifts are mentioned in Sect. XXXVII. Note 7 and Sect. XL. Note 13.

2. *Oh-ge-tsu-hime-no-kami.* This personage (but without the title of "Deity") has already appeared in Section V. (Note 8) as the alternative personal name of the Island of Aha.

3. *Panicum Italicum.*

4. *Phaeolus Radiatus*.
5. Or less probably "wheat."
6. *Soja Glycine*.
7. *Kami-musu-bi-mi-aya-no-mikoto*, the same deity as the one mentioned at the beginning of these "Records" under the shorter title of *Kami-musu-bi-no-kami*. (See Sect. I. Note 6.)

[SECT. XVIII.—THE EIGHT-FORKED SERPENT.]

So, having been expelled, [His-Swift-Impetuous-Male-Augustness] descended to a place [called] *Tori-kami*¹ at the head-waters of the River *Hi*² in the Land of *Idzumo*. At this time some chopsticks³ came floating down the stream. So His-Swift-Impetuous-Male-Augustness, thinking that there must be people at the head-waters of the river, went up it in quest of them, when he came upon an old man and an old woman,—two of them,—who had a young girl between them,⁴ and were weeping. Then he deigned to ask: "Who are ye?" So the old man replied; saying: "I⁵ am an Earthly Deity,⁶ child of the Deity Great-Mountain-Possessor.⁷ I am called by the name of Foot-Stroking-Elder,⁸ my wife is called by the name of Hand-Stroking Elder, and my daughter is called by the name of Wondrous-Inada-Princess."⁹ Again he asked: What is the cause of your crying?" [The old man answered, saying: "I had originally eight young girls as daughters. But the eight-forked serpent of *Koshi*¹⁰ has come every year and devoured [one], and it is now its time to come, wherefore we weep." Then he asked him: "What is its form like?" [The old man] answered, saying: "Its eyes are like *akakagachi*,"¹¹ it has one body with eight heads and eight tails. Moreover on

its body grows moss, and also *chamæcyparis*¹² and *cryptomerias*. Its length extends over eight valleys and eight hills, and if one look at its belly, it is all constantly
⁶² bloody and inflamed." (What is called here *ahakagachi* is the modern *ahokaguchi*.¹³) Then His-Swift-Impetuous-Male-Augustness said to the old man: "If this be thy daughter, wilt thou offer her to me?" He replied, saying: "With reverence,¹⁴ but I know not thine august name." Then he replied, saying: "I am elder brother¹⁵ to the Heaven-Shining-Great-August-Deity. So I have now descended from Heaven." Then the Deities Foot-Stroker-Elder and Hand-Stroking-Elder said: "If that be so, with reverence will we offer [her to thee]." So His-Swift-Impetuous-Male-Augustness, at once taking and changing the young girl into a multitudinous and close-toothed comb which he stuck into his august hair-bunch, said to the Deities Foot-Stroking-Elder and Hand-Stroking-Elder: "Do you distill some eight-fold refined liquor,¹⁶ Also make a fence round about, in that fence make eight gates, at each gate tie [together] eight platforms,¹⁷ on each platform put a liquor-vat, and into each vat pour the eight-fold refined liquor, and wait." So as they waited after having thus prepared everything in accordance with his bidding,
⁶³ the eight-forked serpent came truly as [the old man] had said, and immediately dipped a head into each vat, and drank the liquor. Thereupon it was intoxicated with drinking, and all [the heads] lay down and slept. Then His-Swift-Impetuous-Male-Augustness drew the ten-grasp sabre,¹⁸ that was augustly girded on him, and cut the serpent in pieces, so that the River Hi flowed on changed into a river of blood. So when he cut the middle tail, the edge of his august sword broke. Then, thinking it

strange, he thrust into and split [the flesh] with the point of his august sword and looked, and there was a great sword [within]. So he took this great sword, and, thinking it a strange thing, he respectfully informed the Heaven-Shining-Great-August-Deity.¹⁰ This is the Herb-Quelling Great Sword.¹¹

1. Written with the characters 鳥鬘, "bird's hairs," but these must surely be phonetic. In the "Chronicles" the same name is written 鳥上.

2. Or Hii, the chief river in Idzumo. The name is supposed by some to have been derived from the name of the god *Hi-hayabi* (see Section VIII. Note 6).

3. Or in the Singular, "a chopstick."

4. Literally "had placed a young girl between them," a similar construction to that in Section XIII. (Note 11).

5. The humble character 僕 "servant" is used by the old man for the First Personal Pronoun.

6. 國神. Being generally used antithetically to 天神, "Heavenly Deity," it seems better to translate the characters thus than by "Country Deity" or "Deity of the Land." (See Section I. Note 11).

7. *Oho-yama-tsu-mi-no-kami*, first mentioned in Sect. VI. (Note 17).

8. *Ashi-nadan-chi*, the wife's name being *Te-nadan-chi*. "One account" in the "Chronicles" gives *Ashi-nadan-te-nadan* (足摩手摩) as the name of the old father alone, while the mother is called *Inada-no-miya-nushi Sasa-no-yatsu-mimi*. (*Inada-no-miya-nushi* signifies "Mistress of the Temple of Inada; the signification of the second compound, which forms the name properly so called is not clear, but should probably be interpreted to mean "Impetuous-Eight-Ears," the word *muu*, "impetuous," containing an allusion to the name of her divine visitor, and "eight ears" being Honorific).

9. *Kushi* [*I*] *nada-hime*, Inada (i.e. *ina-da*, "rice-field") being the name of a place. *Kushi* signifies not only "wondrous" but "comb," and is indeed here written with the character for "comb" 櫛, so that there is a play on the word in connection with the incident of her transformation into a comb which is mentioned immediately below, though most authorities agree in considering 櫛 to be here used phonetically for 奇, which is the reading in the "Chronicles." Moribe, however, in his "*Idzu no Chi-waki*" suggests the etymology *Kushi-udaki-hime* (櫛貫姫) i.e., "Princess [used as] a comb [for] the head."

10. Derivation quite obscure. Motowori quotes an absurd etymology given in the "Japanese Words Classified and Explained," which identifies the name of *Koshi* with the Past Tense of the Verb *kuru*, "to come!" There is a district (*kohori*) named Koshi in the modern province of Echigo; but Koshi was down to historical times a somewhat vague designation of all the north-western provinces,—Echizen, Kaga, Noto, Etchū, and Echigo. A tradition preserved in the "Chronicles" tells us that it was meant to denote the Island of Yezo (or rather, perhaps, the land of the Yezo, *i.e.* the Ainos). The expression in the first Song in Sect. XXIV, and other similar ones in the early literature show that it was not looked upon as a part of Japan proper.

11. See Note 13.

12. A coniferous tree, the *Chamaecyparis obtusa*, in Japanese *ki-no-ki*. The cryptomeria is *Cryptomeria japonica*.

13. The winter-cherry, *Physalis Alkekengi*.

14. For the word "reverence" here and a few lines further on, *conf.* Sect. IX, Note 4.

15. He was her younger brother; but see Introduction, p. xxxvii.

16. In Japanese *sake*, and archaically *ki*, written with the character 酒 and generally translated "rice-beer," but by Dr. Rein "rice-brandy" (*Reis-branntwein*). The modern *sake* resembles the Chinese *huang chin* (黄酒). If we translated it by "rice-beer," we should of course have to render by "to brew" the Verb *kamu* or *kamusu* (醸) here rendered "to distill." It should be mentioned that Professor Atkinson who, like Dr. Rein, has studied the subject specially, uses the word "brewing;" but apparently no English term exactly represents the process which the liquor undergoes in the course of preparation. A curious question is suggested by the fact that the old Japanese word for "distilling" or "brewing" liquor is homonymous with the Verb "to chew." But there is not, beyond this isolated verbal resemblance, any documentary evidence in favour of the Japanese ever having practised a method of making liquor which still obtains in some of the South Sea Islands.—"One account" of the Chronicles of Japan makes *Sawa-no-wo* say "Take all the fruit, and distill liquor."

17. The author doubtless intended, as Motowori suggests, to speak only of eight platforms,—one at each gate,—and not of sixty-four. But what he actually says is as in the translation.

18. See Section VIII, Note 1.

19. The text is not quite clear, but the above gives the interpretation to which the words most naturally lend themselves. Motowori, influenced by the parallel passage in the "Chronicles," which says explicitly that the sword itself was sent up to the Sun-Goddess, reads the passage thus: "thinking it a strange thing, he sent it up with a message to the Heaven-Shining-Great-August-Deity"; and Mr. Satow follows him in thus translating (see Note 4 to Ritual 8, Vol. IX. Pt. II. pp. 198-200 of these "Transactions," where the whole of this legend is translated with one or two slight verbal differences from the version here given). In the opinion of the present writer, Hirata's arguments in favour of the view here taken are conclusive (see his "Sources of the Ancient Histories," Section LXXII, in the second part of Vol. III. pp. 66-67). That the sword afterwards appears at the temple of the Sun-Goddess in Ise (see end of Section LXXXII), by the high-priestess of which it is bestowed on the legendary hero Yamato-take, is not to the point in this connection, as it is not necessary that all the parts of a myth should be perfectly consistent.

20. *Kusa-nagi no taki*. For the applicability of this name see Sect. LXXXIII.

[SECT. XIX.—THE PALACE OF SUGA]

So thereupon His Swift-Impetuous-Male-Augustness sought in the land of Idzumo for a place where he might build a palace. Then he arrived at a place [called] Suga,² and said: "On coming to this place my august heart is pure,"—and in that place he built a palace to dwell in. So that place is now called Suga.³ When this Great Deity first built³ the palace of Suga, clouds rose up thence. Then he made an august song.⁴ That song said:⁵

"Eight clouds arise. The eight-fold fence of Idzumo makes an eight-fold fence for the spouses to retire [within]. Oh! that eight-fold fence."⁶

- 65 Then he called the Deity Foot-Stroking-Elder and said: "Thee do I appoint Headman⁷ of my palace;" and moreover bestowed on him the name of Master-of-the-Temple-of-Inada- Eight-Eared-Deity-of-Suga.⁸

1. *I.e.*, "I feel refreshed." The Japanese term used is *uga-ugushi*, whence the origin ascribed to the name of the place Suga. But more probably the name gave rise to this detail of the legend.

2. The real derivation of Suga is unknown, all the native commentators accepting the statement in the text, and Motowori supposing that up to the time of the Deity's arrival it had borne the name of Inada. We may perhaps conjecture some connection between *Suga* and *Susa-no-no* ("Impetuous Male," see Motowori's Commentary, Vol. IX, p. 49), and it may be mentioned that the "Eight-Eared Deity of Suga" is also mentioned as the "Eight-Eared Deity of Susa."

3. Or "began to build."

4. "Ode" is another rendering of the Japanese term *uta*, which has been used by the present writer and by others. *Uta* being however connected with *uta/ta*, "to sing," it seems more consistent to translate it by the English word "song."

5. Or perhaps rather "in that song he said."

6. This difficult song has been rather differently rendered by Mr. Aston in the Second Appendix to his "Grammar of the Japanese Written Language" (2nd Edition), and again by Mr. Satow in the note to his translation of the Ritual already quoted. Mr. Aston (premising that he follows Motowori's interpretation) translates it thus:

"Many clouds arise:

The clouds which come forth (are) a manifold fence:

For the husband and wife to retire within

They have formed a manifold fence:

Oh! that manifold fence!"

Mr. Satow's translation is as follows:

"Many clouds arise.

The manifold fence of the forth-issuing clouds

Makes a manifold fence

For the spouses to be within.

Oh! that manifold fence"

In any case the meaning simply is that the multitudinous clouds rose up like a fence or screen behind which the newly-married deities might retire from public gaze, and Moribe suggests that the repetitions are an after-addition made to bring up to the usual number of thirty-one syllables what were originally but the three lines—

Tachi-idzuru kumo mo
Tsuma-gome ni
Ya-he-gaki tukuru yo!

i.e.—

"The uprising clouds even, to shut up
the spouses, make an eight-fold fence."

(See his discussion on this song in the "*Idzu no Kotowaki*," Vol. I, pp. 1-3.)—The present writer has already stated in the Introduction (see p. lx.) his reasons for always rendering the native word for "eight" (*ya*) by "eight" instead of by "many" or "numerous," as is done by the two eminent scholars above quoted. With regard to the word *Idzumo* which they, in deference to the opinions of the native commentators, render by "clouds which come forth" or "forth-issuing clouds" (the Chinese characters 出雲 with which the word is written having that signification), the present writer cannot persuade himself that such a corruption as *idzumo* for *ide-kumo* either retained at the time of the composition of the song, or should now be credited with, the signification which this its supposed etymology assigns to it. The etymology moreover is far from being established, and in this, as in many other cases, the Chinese characters used to write the name of the province of Idzumo may well have rested on nothing more than a vague similarity of sound, and probably no European scholar would endorse the opinion of the native commentators, to whom the "Records" are a sacred book, that the province of Idzumo received its name from this very poem. On the other hand, we need have no difficulty in conceding that the Pillow-Word *ya-kumo-tatsu*, by which Idzumo is preceded in poetical compositions, did probably here originate.—This song is in the "Chronicles" only quoted in a note, for which reason some authorities dispute its antiquity. In the note in question, we find the reading *gome* (the "Records" have *gomi*), *i.e.*, the Transitive form instead of the Intransitive. If this were adopted, the translation would have to run thus:....."The eight-fold fence of Idzumo makes an eight-fold fence to shut up the spouse[s?] in;" and probably "spouse" should be understood in the Feminine to mean "wife."

7. *Obito*, written with the Chinese character 曾, while the Japanese word is probably derived from *oho-bito*, "great man." When used, as it often is, as a "gentile name," the translator renders it by "Grandee."

8. *Iwada-no-miya-nushi Suga-no-ya-tsu-mimi-no-kami*. It should be stated that Motowori, as usual, objects to the view that *mimi* signifies "ears" (its proper meaning) in this name. But he has no better explanation to offer, and the Chinese characters give us *ya-tsu mimi*, "eight ears." The author of the "*Tokika-gusa*" ingeniously proposes to consider *ya-tsu mimi* as a corruption of *yatuko mi mi* (奴御身) "servant august body," but this cannot be seriously entertained (Conf. Sect. XIII. Note 18).

[SECT. XX.—THE AUGUST ANCESTORS OF THE DEITY-
MASTER-OF-THE-GREAT LAND.]

Quare, quum incepit in thalamo [opus procreationis] cum Mirà-Herâ-Inadâ, procreavit Deum nomine Eight-Island Ruler.¹ And again, having wedded the Divine-Princess-of-Great-Majesty,² daughter of the Deity Great-Mountain-Possessor, he begot children: the Great-Harvest Deity³ and the August-Spirit-of-Food.⁴ The elder brother the Deity Eight-Island-Ruler wedded Princess-Falling-Like-the-Flowers-of-the-Trees,⁵ daughter of the Deity Great-Mountain-Possessor, and begot a child: the Deity Fuha-no-moji-Ku-nu-su-nu.⁶ This Deity wedded Princess Hikaha,⁷ daughter of the Deity Okami,⁸ and begot a child: Water-Spoilt-Blossom-of-Fuka-buchi.⁹ This Deity
67 wedded the Deity Ame-no-tsudohé-chi-ne,¹⁰ and begot a child: the Deity Great-Water-Master.¹¹ This Deity wedded the Deity Grand-Ears,¹² daughter of the Deity Funu-dzu-nu,¹³ and begot a child: the Deity Heavenly-Brandishing-Prince-Lord.¹⁴ This Deity wedded the Young-Princess-of-the-Small-Country,¹⁵ daughter of the Great-Deity-of-the-Small-Country,¹⁶ and begot a child: the

Deity Master-of-the-Great-Land,¹⁷ another name for whom is the Deity Great-Name-Possessor,¹⁸ and another name is the Deity-of-the-Reed-Plains,¹⁹ and another name is the Deity of Eight-Thousand-Spears,²⁰ and another name is the Deity-Spirit-of-the-Living-Land.²¹ In all there were five names.²²

1. *Ya-shima-shi-nu-mi*. *Ya-shima* means "eight islands." The syllables *shi-nu-mi* are obscure, but the translator has little doubt "ruler" fairly represents their import. Motowori takes *shi* to be an apocopated and *nigori*'ed form of *shiru*, "to rule," *nu* to be an apocopated form of *nushi*, "master," and *mi* to be an apocopated form of the "Honorific termination *mimi*." Tanigawa Shisei considers *shimu* to stand for *shidzu-muru*, "to govern," which comes to the same thing so far as the sense is concerned.

2. *Kamu-oho-ichi-hime*. The rendering of *Oho-ichi* as "Great Majesty" rests on a plausible conjecture of Hirata's, who proposes to identify *ichi* with *idzu* (積威). Motowori thinks that *Oho-ichi* should be taken as the name of a place; but this seems less good.

3. *Oho-tohi-no-kami*, written 大年神, the obvious rendering of which would be "great year." But the Japanese term *tohi* is believed to have originally signified, not "year" in the abstract, but that which was produced each year, viz., the harvest (conf. *toru*, "to take").

4. *Uha-no-mi-tama*.

5. *Ko-no-hana-chiru-hime*, so called, says Motowori, because she probably died young, as a blossom that falls from the tree. We might however perhaps take the Verb *chiru* in a Causative sense, and consider the name to signify "the Princess-Who-Causes-the-Flowers-of-the-Trees-to-Fall." A sister of this goddess appears in the pretty legend narrated in Sect. XXXVII under the parallel name of the Princess-Blossoming-Brilliantly-Like-the-Flowers-of-the-Trees. See Note 3 to that Sect.

6. *Fuha-no-moji-ku-nu-su-nu-no-kami*. The import of this name is quite uncertain. *Fuha* however seems to be the name of a place.

7. *Ihi-kaha-hime*. *Ihi-kaha* (lit. "sun-river") is supposed to stand for the name of a place in Musashi, which is however written "ice-river" (氷河, and not 日河), the old Japanese words for "ice" and "sun" being homonymous.

8. See Sect. VIII. (Note 9), where the name is given as *Kura-akami*.

9. *Fuka-buchi-no-midu-yare-hana*. If Fuka-buchi were ascertained to be not, as is supposed, the name of a place, we should have to render it "deep pool," and the whole would mean in English "Water-Spoilt-Blossom-of-the-Deep-Pool."

10. *Ame-no-tuadoke-chi-ne-no-kami*. In this name nothing is clear but the first three syllables, which signify "heavenly." But if Mabuchi's conjecture as to the meaning of the rest were accepted, we should have to translate the whole by "Heavenly-Assembling-Town-Lady."

11. This is the meaning plausibly assigned by Motowori to the original *O-midu-nu-no-kami*.

12. *Fute-mimi-no-kami*, plausibly conjectured by Tominobu to stand for *Fute-mimi*, etc., which gives the sense here adopted.

13. *Funu-dzu-nu-no-kami*. Motowori believes Funu to be the name of a place, and interprets the name to signify "Master of Funu." But this seems highly uncertain.

14. *Ame-no-fuyu-kinu-no-kami* (Motowori's reading) or *Ama-no*, etc. (Hirata's reading). The translation of the name follows Hirata's explanation, which is based on Motowori's, and according to which the characters 冬衣 ("winter garments") in this text, and 葺根 read *Fuki-ne* in the "Chronicles," are merely phonetic, while the meaning is derived from a comparison of the sounds given by each. Though himself believing in the soundness of Hirata's conclusion, the translator must admit that it is not indisputable.

15. *Sazu-kuni-waka-hime*, or *Sashi-kuni*, etc. The former reading, which Hirata adopts, seems best. The meaning of *sazu*, here rendered "small," is open to doubt.

16. *Sazu-kuni-oko-[no-]kami*, or *Sashi* etc. The syllable *no* in the Japanese reading seems to be a superfluous addition of the modern commentators.

17. *Oho-kuni-nushi-no-kami*.

18. *Oho-na-nuji-no-kami*, to which Tominobu proposes to give the sense of "Great Hole-Possessor," in connection with the story of the mouse-hole in which he took refuge from the fire lit by the Impetuous-Male-Deity (*Suzu-no-no*) for his destruction (see Sect. XXIII). But the interpretation followed in the translation is the most likely as well as the orthodox one, this Deity being entitled the possessor of a Great Name or of Great Names on account of his renown in Japanese mythic story.

19. *Ashi-kara-shiba-wo-no-hami.* The "reed-plains" are doubtless put by metonymy for Japan.

20. *Ya-chi-hoko-no-hami.*

21. *Utsumi-kuni-tama-no-hami.* The name must be understood to mean "Spirit of the Land of the Living," and to be antithetical to that of one of his fathers-in-law, the Impetuous Male-Deity (*Saya-no-wo*) who became the god of Hades.

22. Or "he had five names."

[SECT. XXI—THE WHITE HARE OF INABA.]

So this Deity Master-of-the-Great-Land had eighty Deities his brethren; but they all left the land to the Deity Master-of-the-Great-Land. The reason for their leaving it was this: Each of these eighty Deities had in his heart the wish to marry the Princess of Yakami¹ in Inaba,² and they went together to Inaba, putting their bag on [the back of] the Deity Great-Name-Possessor, whom they took with them as an attendant. Hereupon, whom they arrived at Cape Keta,³ [they found] a naked hare lying down. Then the eighty Deities spoke to the hare, saying: "What thou shouldest do is to bathe in the sea-water here, and lie on the slope of a high mountain exposed to the blowing of the wind." So the hare followed the instructions of the eighty Deities, and lay down. Then, as the sea-water dried, the skin of its body all split with the blowing of the wind, so that it lay weeping with pain. But the Deity Great-Name-Possessor, who came last of all, saw the hare, and said: "Why liest thou weeping?" The hare replied, saying: "I was in the Island of Oki,⁴ and wished to cross over to this land, but had no means of crossing over. For this reason ⁶⁹ I deceived the crocodiles⁵ of the sea, saying: 'Let you

and me compete, and compute the numbers of our [respective] tribes. So do you go and fetch every member of your tribe, and make them all lie in a row across from this island to Cape Keta. Then I will tread on them, and count them as I run across. Hereby shall we know whether it or my tribe is the larger.' Upon my speaking thus, they were deceived and lay down in a row, and I trod on them and counted them as I came across, and was just about to get on land, when I said: 'You have been deceived by me.' As soon as I had finished speaking, the crocodile who lay the last of all seized me and stripped off all my clothing. As I was weeping and lamenting for this reason, the eighty Deities who went by before [thee] commanded and exhorted me, saying: 'Bathe in the salt water, and lie down exposed to the wind.' So, on my doing as they had instructed me, my whole body was hurt." Thereupon the Deity Great-Name-Possessor instructed the hare, saying: "Go quickly now to the river-mouth, wash thy body with the fresh water, then take the pollen of the sedges [growing] at the river-mouth, spread it about, and roll about upon it, whereupon thy body will certainly be restored to its original state."¹ So [the hare] did as it was instructed, and its body became as it had been originally. This was the White Hare of Inaba.² It is now called the Hare Deity. So the hare said to the Deity Great-Name-Possessor: "These eighty Deities shall certainly not get the Princess of Yakami. Though thou bearest the bag, Thine Augustness shall obtain her."

1. *Yakami-hime*. The etymology is uncertain.

2. The name of a province not far from that of Idzumo. The word may possibly, as Motowori suggests, be derived from *ina-ha*, "rice-leaves."

3. *Keta-no-saki*. The etymology of the name seems uncertain. The meaning of the word *keta* is "the cross-beams of a roof, the yards of a sail." But perhaps *Keta* and *keta* may be nothing more than homonyms of independent origin.

4. Not far from the coast of Idzumo and of Inaba.

5. See Translator's Introduction, p. xxxiii, Note 41.

6. Literally "to its original skin"; that is to say that its skin would again be covered with fur.

7. Motowori and Moribe agree in considering that the word "white" means "bare" in this place, and the latter in his Critique of the former's Commentary quotes examples which show that their view is probably correct.

[SECT. XXII.—MOUNT TEMA.]

Thereupon the Princess of Yakami answered¹ the eighty Deities, saying: "I will not listen to your words. I mean to marry the "Deity Great-Name-Possessor." So ⁷⁰ the eighty Deities, being enraged, and wishing to slay the Deity Great-Name-Possessor, took counsel together, on arriving at the foot of Tema² in the land of Hahaki, and said [to him]: "On this mountain there is a red boar. So when we drive it down, do thou wait and catch it. If thou do not wait and catch it, we will certainly slay thee." Having [thus] spoken, they took fire, and burnt a large stone like unto a boar, and rolled it down. Then, as [they] drove it down and [he] caught it,³ he got stuck to and burnt by the stone, and died. Thereupon Her Augustness his august parent⁴ cried and lamented, and went up to Heaven, and entreated His Divine-Producing-Wondrous-Augustness,⁵ who at once sent Princess Cockle-Shell⁶ and Princess Clam⁷ to bring him to life. Then Princess Cockle-Shell triturated and scorched⁸ [her shell], and Princess Clam carried water and

smcared [him] as with mother's⁸ milk, whereupon he became a beautiful young man, and wandered off. Hereupon the eighty Deities, seeing [this], again deceived him, 71 taking him with them into the mountains, where they cut down a large tree, inserted a wedge in the tree,¹⁰ and made him stand in the middle, whereupon they took away the wedge and tortured him to death.¹¹ Then on Her Augustness his august parent again seeking him with cries, she perceived him, and at once cleaving the tree, took him out and brought him to life, and said to him:¹² "If thou remain here, thou wilt at last be "destroyed by the eighty Deities." Then she sent him swiftly off to the august place of the Deity Great-House-Prince¹³ in the land of Ki.¹⁴ Then when the eighty Deities searched and pursued till they came up to him, and fixed their arrows [in their bows], he escaped by dipping under the fork of a tree, and disappeared.

1. It must be understood that in the meantime they had arrived at her dwelling and begun to court her.

2. Etymology unknown.

3. The text is here concise to obscurity, but yet there ought not to be much doubt as to the author's intention.

4. The text has the character 祖, signifying properly "grand-parent," but frequently used in Archaic Japanese writings in the sense of "mother." It is then read *oya*, which the English word "parent" exactly represents.

5. *Kami-musu-bi-no-mikoto*. See Sect. I, Note 6.

6. *Kisa-gaki-hime*. The *kisa-gaki* here mentioned is the modern *aka-gaki*, a cockle, the *Arca inflata*.

7. *Umagi-hime*. The *umagi* here mentioned is the modern *kama-guri*, a clam of the family *Macridæ*, the *Cytherea Meretrix*.

8. The character used is 集, "collected," "gathered together." But the combined authority of Mabuchi, Motowori and Hirata obliges us either to consider it a copyist's error for 焦, "scorched," or else to believe that in early time in Japan the two characters were used interchangeably.

9. Or "nurse's." The meaning is that a paste like milk was made of the triturated and calcined shell mixed with water. There is in this passage a play upon words which it is impossible to reproduce in English, the Japanese term for "triturating," *kinge* (which the author has taken care to write phonetically) resembling the name of Princess *Kina-gai* (Cockle-Shell), while *omo*, "mother" or "nurse," similarly recalls that of Princess *Umugi* (Clam). Motowori traces the names of the shell-fish in question to this exploit of the two goddesses. We shall be justified in applying an inverse interpretation to the legend.

10. The original of this clause, 茄矢打立其木, or according to another reading 茄矢, etc. is a great crux to the native commentators, who can make sure neither of the exact sense nor of the Japanese reading of the first two characters, which seem to be ideographic for three others occurring immediately below, 氷目矢, which are themselves of doubtful import. An elaborate discussion of the question will be found in Hirata's "Exposition of the Ancient Histories," Vol. XVII, pp. 25-27. The general sense at all events is that here given.

11. The characters 拷殺也, here rendered "tortured him to death," are by the modern commentators read *uchi-koroshiiki*, which simply means "killed [him]."

12. Literally "to her child."

13. *Oha-ya-biko-no-kami*. This Deity is identified with the Deity *I-dakeru* mentioned in the "Chronicle" as a son of *Susa-no-no* (the "Impetuous-Male-Deity"), and as the introducer into the Island of Tsukushi in particular and into all the "Eight Great Islands" of Japan of the seeds of plants and trees. Motowori's note on this name in Vol. X, pp. 28-29, is worth consulting, though his idea of connecting the agricultural and arboricultural renown of the Deity bearing it with the name of the province of Ki is doubtless quite fanciful.

14. *I.e.*, "the land of tree" (木國). Later the character 木 was replaced by 紀, which in Sino-Japanese has the same sound *ki*, while a second one, 伊, was added in order to conform to an edict of the Empress Gem-miyō (A. D. 713) to the effect that all names of places were to be written with two Chinese characters, as was usual in China and Korea. The second character in this case simply carried on the *i* sound with which the first ends, so that the name became *Kii*.

[SECT. XXIII.—THE NETHER-DISTANT-LAND.]

[The Deity Great-House-Prince spoke to him¹], saying :
 “Thou must set off to the Nether-Distant-Land where
 72 dwells His Impetuous-Male-Augustness. That Great
 Deity will certainly counsel thee.” So on his obeying
 her commands and arriving at the august place² of His
 Impetuous-Male-Augustness, the latter’s daughter the
 Forward-Princess³ came out and saw him, and they
 exchanged glances and were married, and [she] went in
 again, and told her father, saying: “A very beautiful
 Deity has come.” Then the Great Deity went out and
 looked, and said: “This is the Ugly-Male-Deity-of-the-
 Reed-Plains,”⁴ and at once calling him in, made him
 sleep in the snake-house. Hereupon his wife, Her August-
 ness the Forward-Princess, gave her husband a snake-
 scarf,⁵ saying: “When the snakes are about to bite
 thee, drive them away “by waving this scarf thrice.”
 So, on his doing as she had instructed, the snakes became
 quiet, so that he came forth after calm slumbers. Again
 on the night of the next day [the Impetuous-Male-Deity]
 put him into the centipede and wasp-house;⁶ but as she
 again gave him a centipede and wasp-scarf, and instructed
 him as before, he came forth calmly. Again [the Im-
 petuous-Male-Deity] shot a whizzing barb⁷ into the
 middle of a large moor, and sent him to fetch the arrow,
 73 and, when he had entered the moor, at once set fire to
 the moor all round. Thereupon, while he [stood] know-
 ing no place of exit, a mouse⁸ came and said: “The
 inside is hollow-hollow; the outside is narrow-narrow.”⁹
 Owing to its speaking thus, he trod on the place, where-
 upon he fell in and hid himself, during which time the

fire burnt past. Then the mouse brought out in its mouth and presented to him the whizzing barb. The feathers of the arrow were brought in their mouths by all the mouse's children. Hereupon his wife the Forward-Princess came bearing mourning-implements,¹⁰ and crying. Her father the great Deity, thinking that [the Deity-Great-Name-Possessor] was already dead and done for, went out and stood on the moor, whereupon [the Deity Great-Name-Possessor] brought the arrow and presented it to him, upon which [the Great Deity], taking him into the house and calling him into an eight-foot spaced large room,¹¹ made him take the lice off his head. So, on looking at the head, [he saw that] there were many centipedes [there]. Thereupon, as his wife gave to her husband berries of the *muku* tree¹² and red earth, he chewed the berries to pieces, and spat them out with the red earth which he held in his mouth, so that the Great Deity believed him to be chewing up and spitting out the centipedes, and, feeling fond [of him] in his heart, fell asleep. Then [the Deity Great-Name-Possessor], grasping the Great Deity's hair, tied it fast to the various rafters of the house, and, blocking up the floor of the house with a five hundred draught rock,¹³ and taking his wife the Forward Princess on his back, then carried off⁷⁴ the Great Deity's great life-sword¹⁴ and life-bow-and-arrows,¹⁵ as also his heavenly speaking-lute,¹⁶ and ran out. But the heavenly speaking-lute brushed against a tree, and the earth resounded. So the Great Deity, who was sleeping, started at the sound, and pulled down the house. But while he was disentangling his hair which was tied to the rafters, [the Deity Great-Name-Possessor] fled a long way. So then, pursuing after him to the Even Pass

of Hades,¹⁷ and gazing on him from afar, he called out to the Deity Great-Name-Possessor, saying: "With the great life-sword and the life-bow-and-arrows which thou carriest, pursue thy half-brethren¹⁸ till they crouch on the august slopes of the passes,¹⁹ and pursue them till they are swept into the reaches of the rivers, and do thou, wretch!²⁰ become the Deity Master-of-the-Great-Land;²¹ and moreover, becoming the Deity Spirit-of-the-Living-Land, and making my daughter the Forward-Princess thy
 75 consort,²² do thou make stout the temple-pillars at the foot of Mount Uka²³ in the nethermost rock-bottom, and make high the cross-beams to the Plain-of-High-Heaven, and dwell [there], thou villain!"²⁴ So when, bearing the great sword and bow, he pursued and scattered the eighty Deities, he did pursue them till they crouched on the august slope of every pass,²⁵ he did pursue them till they were swept into every river, and then he began to make the land.²⁶ Quamobrem Hera Yamaki, secundum antierius pactum, [cum eo] in thalamo coivit. So he brought her with him; but, fearing his consort the Forward Princess, she stuck into the fork of a tree the child that she had borne, and went back.²⁷ So the child was called by the name of the Tree-Fork-Deity,²⁸ and another name was the Deity-of-August-Wells.²⁹

1. Literally, "to the child." The words placed in brackets, and which are not to be found in either of the early printed editions, are supplied in accordance with a suggestion of Moribe's contained in his Critique of Motowori's Commentary. Motowori himself had supplied the words "Her Augustness his august parents spoke to him," which seem less appropriate. It is true that one MS. is quoted by Motowori as favouring his view; but such authority is insufficient, and the mistake, moreover, peculiarly easy for a copyist to make (*wi oya* for *o'o-ya*).

2. *I.e.*, the Palace.

3. This is Motowori's view of the import of the original name *Suseri-hime*, which he connects with *susumu*, "to advance," "to press forward," and explains by reference to the bold, forward conduct of the young goddess.

4. One of the alternative names of this Deity, who is mostly mentioned by one of his other four designations, for a list of which see Sect. XX. (Notes 17 to 21).

5. *I.e.*, "a scarf by waving which he might keep off the snakes." Similarly the "centipede and wasp-scarf" mentioned a little farther on must be understood to mean "a scarf to ward off centipedes and wasps with."

6. The word *kachi*, translated "wasp," is a general name including other insects of the family of *Vespidae*.

7. *I.e.*, "arrow." The original expression is *nori-kabura* (鳴捕), which has survived in the modern language under the modified form of *kabura-ya*, defined in Dr. Hepburn's Dictionary as "an arrow with a head shaped like a turnip, having a hole in it, which causes it to hum as it flies." It was used in China in the time of the Han dynasty.

8. Or "rat."

9. The translator cannot think of any better English equivalents for the child-like onomatopoeias *Asa-hara* and *rubu-rubu* of the Japanese original.

10. The edition of 1687 reads the two characters 喪具 (here translated "mourning implements,") *mo-gari no sonake*, *i.e.*, "preparations for the funeral." Such preparations are detailed in the latter part of Sect. XXXI.

11. This is Mabuchi's interpretation, as quoted by Motowori, of the expression *ya-ta-na no oho-muro-ya*. Motowori's own view is that *ya-ta* stands for *ya-tsu*, which give us in English "an eight-spaced large room." The character 間, "space" has been in later times used as a measure of length (six Japanese feet). Altogether the precise meaning of the expression is not quite clear, but the general sense is a "large spacious room."

12. *Aphananthe Alpera*, also sometimes called *Celtis Muku*.

13. *I.e.*, "a rock which it would require five hundred men to lift."

14. *Iku-tachi* (生大刀), supposed by Motowori to be "a sword having the virtue of conferring long life upon its possessor."

15. *Iku-yumi-ya* (生弓矢).

16. *Ame no nori-goto* (天謡吟), so called because, as will be seen in Sect. XCVI, divine messages were conveyed through a person playing

on the lute. Hirata, in his "Exposition of the Ancient Histories," invents the reading *amé no uigoto* (天詔琴), "heavenly jewelled lute."

17. See Sect. IX (Note 16).

18. They were not born of the same mother. The Chinese characters in the text (庶兄弟) imply, properly speaking, that the eighty brethren of the Great-Name-Possessor were the sons of concubines. But Motowori denies that such is the Japanese usage with regard to the characters in question.

19. Or "hills."

20. The word in the text is *ore*, an insulting equivalent Second Personal Pronoun. If we were translating into German, we might perhaps approximately represent its force by "*er*."

21. Thus according to this legend, "Master-of-the-Great-Land" (*Okotani-mushi*) was not the original name of the Deity commonly designated by it, and his sovereignty over the Land of the Living (whence the appropriateness of the second name in this context) was derived by investiture from the god of the Land of the Dead.

22. The characters 嫡妻, which are here used, designate specifically the chief or legitimate wife, as opposed to the lesser wives or concubines.

23. *Uka-no-yama*. No satisfactory etymology of *Uka* is forthcoming.

24. "I.e., "Firmly planting in the rock the pillars forming the foundation of thy palace, and rearing its fabric to the skies, do thou rule therefrom the Land of the "Living, thou powerful wretch, who hast so successfully braved me!"

25. Or "hill."

26. This is taken to mean that he continued the act of creation which had been interrupted by the death of *Izanami* (the "Female-Who-Invites"). See Sect. IX, p. 35, where her husband *Izanagi* says to her: "The lands that I and thou made are not yet finished making." The words "*Kuni tsukuri*" (國作), here used for "making the land," became a title for "Ruler-of-the-Land" and finally a "gentile name" (*kabane*).

27. *Q.d.*, to Inaba.

28. *Ki-no-mata-no-kami*.

29. *Mi-no-no-kami*. He is supposed to have benefitted the country by digging wells in many places.

[SECT. XXIV.—THE WOOING OF THE DEITY-OF-EIGHT-THOUSAND-SPEARS.]

This Deity-of-Eight-Thousand-Spears,¹ when he went forth² to woo the Princess of Nuna-kaha,³ in the land of Koshi, on arriving at the house of the Princess of Nuna-kaha sang, saying:

“[I] His Augustness the Deity-of-Eight Thousand-Spears, having been unable to find a spouse in the Land of the Eight Islands, and having heard that in the far-off Land of Koshi there is a wise maiden, having heard that there is a beauteous maiden, I am standing [here] to truly woo her, I am going backwards and forwards to woo her. Without having yet untied even the cord of my sword, without having yet untied even my veil, I push back the plank-door shut by the maiden; while I am standing [here], I pull it forward. While I am standing [here], the *mye* sings upon the green mountain, and [the voice of] the true bird of the moor, the pheasant, resounds; the bird of the yard, the cock, crows. Oh! the pity that [the] birds should sing! Oh! these birds! Would that I could beat them till they were sick! Oh! swiftly-flying heaven-racing messenger, the tradition of the thing, too, this!”⁴

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Then the Princess of Nuna-kaha, without yet opening the door, sang from the inside saying:—

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"Thine Augustness the Deity-of-Eight-Thousand-Spears! Being a maiden like a drooping plant, my heart is just a bird on a sand-bank by the shore; it will now indeed be a dotterel. Afterwards it will be a gentle bird; so as for thy life, do not deign to die. Oh! swiftly-flying heaven-racing messenger! the tradition of the thing, too, this!"⁶

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[*Second Song of the Princess.*]

"When the sun shall hide behind the green mountains, in the night [black as] the true jewels of the moor will I come forth. Coming radiant with smiles like the morning sun, [thine] arms white as rope of paper-mulberry-bark shall softly pat [my] breast soft as the melting snow; and patting [each other] interlaced, stretching out and pillowing [ourselves] on [each other's] jewel-arms,—true jewel-arms,—and with outstretched legs, will we sleep. So speak not too lovingly, Thine Augustness the Deity-of-Eight-Thousand-Spears! The tradition of the thing, too, this!"⁷

Quamobrem eâ nocte non coierunt, sed sequentis diei nocte auguste coierunt.

1. In this Section, the Deity Master-of-the-Great-Land is spoken of under this *altar* (See Sect. XX, Note 20).

2. The characters 奉行 here, in accordance with the reading of the commentators, rendered by the words "went forth," are Honorific, being only properly applied to the progresses of a sovereign.

3. *Nuna-kawa-hime*. *Nuna-kawa* or *Nu-na-kawa* ("lagoon-river") is supposed to be the name of a place in the province of Echigo.

4. The drift of this poem needs but little elucidation :—After giving his reasons for coming to woo the Princess of Numa-kaha, the god declares that he is in such haste to penetrate to her chamber, that he does not even stay to ungird his sword or take off his veil, but tries to push or pull open the door at once. During these vain endeavours, the mountain-side begins to re-echo with the cries of the birds announcing the dawn, when lovers must slink away. Would that he could kill these unwelcome harbingers of day, and bring back the darkness!—The Land of the Eight Islands (*i.e.* Japan proper, beyond whose boundaries lay the barbarous northern country of Koshi) is in the original *Ya-zhima-kuni* (Conf. Sect. V. Note 27).—The *mye* is a bird which must be fabulous if most of the accounts given of it are accepted. The "Commentary on the Lyric Dramas" tells us (with variations) that "it has the head of a monkey, the body of a racoon-faced dog, the tail of a serpent, and the hands (*sic*) and feet of a tiger," adding, as the reader will make no difficulty in allowing, that "it is a strange and peculiar creature." The *Wa-Kin Shiwori* says that "it is a bird much larger than a pigeon, and having a loud and mournful cry." It is likewise said to come out at night-time and retire during the day, for which reason doubtless Mabuchi likens it to the owl. A very ancient and curious Chinese book entitled the "Mountain and Sea Classic" (山海經), the modern editions of which contain extremely droll illustrations of fabulous creatures, tells us of a bird called the "white *mye* (白鷄), which is "like a pheasant, with markings on its head, white wings, and yellow feet, and whose flesh is a certain cure for the hiccough." The character 鷄 and 鷄, with which, as well as with 鷄, the word *mye* is variously written, seem to be unauthorized.—The line here (following Motowori and Moribe's view) rendered "Would that I could beat them till they were sick!" will also bear the interpretation formerly proposed by Kelchiyu, "Would that I could beat them till they left "off!"—The last five lines, here rendered "Oh! swiftly-flying heaven-racing messenger," etc., are extremely obscure. It is possible that *ishi tatsu ya* (rendered "Oh! swiftly flying," in deference to Motowori's and Moribe's view) may be but a meaningless *refrain*. "Heaven-racing messenger" is tolerably certain. Of the rest it is not easy to make sense. Motowori proposes to credit the five lines in question with the following general meaning: "May this song, like a messenger, "run down to future ages, preserving for them the tradition of this event!" Moribe, in his Critique of Motowori's Commentary, supposes the lines in question to be an addition made by the official singers, who in later

times sang these songs as an accompaniment to dances. Whatever their origin and proper signification, it is plain that they had come to be used as a *refrain*, from which the first two lines were sometimes omitted, as we see in some of the songs further on.

5. The drift of the poem is this: "Being a tender maiden, my heart flutters like the birds on the sandy islets by the beach, and I cannot yet be thine. Yet do not die of despair; for I will soon comply with thy desires."—The word *muye-kusa* (here rendered "drooping plant," in accordance with the views of the commentators) is a Pillow-Word of somewhat obscure derivation.—The word *chidori* (rendered "dotterel" throughout this translation) denotes in its modern acceptation, according to Messrs. Blakiston and Pryer, "any kind of sandpiper, plover, or dotterel." Its proper and original signification is, however, greatly debated by the commentators, and some think that it is not the specific name of any kind of bird, but stands simply by apocope for *tachi-dori*, "rising bird," thus designating any kind of small bird that rises and flies along near the beach.—The word *ua-dori* (here, in accordance with Moribe's view, rendered "gentle bird") is taken by Motowori to mean simply "gentle," "compliant." But both the construction and the context seem to impose on us the interpretation here given. Keichiyu, in his '*Rû-gan Shû*,' interprets the whole passage differently; but in order to do so he, without sufficient authority, changes the readings of the text into *wa tori*, "my bird," and *ua tori* "thy bird."—The *refrain* is the same as in the previous song.

6. There is no break in the text; but the commentators rightly consider the following to be a separate poem.

7. The import of this very plain-spoken poem needs no elucidation.—*Aratama* (here rendered "true jewels of the moor") is the Pillow-Word for things black or related to darkness. The "true jewels of the moor" are supposed to be the jet-black berries of the *hiofugi* (pron. *hiigi*, *Ixia chinensis*). The whole etymology is, however, not absolutely certain.—Of which of the two lovers the words "coming radiant" with "smiles" are spoken, is not clear; but they probably refer to the male deity, as do the white arms, strange though such an expression may appear as applied to a man. The goddess represents herself and her lover as using each other's arms for pillows. The word "jewel-arms" means simply "beautiful arms."

[SECT. XXV.—THE CUP PLEDGE.]

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Again this Deity's Chief Empress,¹ Her Augustness the Forward-Princess, was very jealous. So the Deity her husband, being distressed, was about to go up from Idzumo to the Land of Yamato; and as he stood attired, with one august hand on the saddle of his august horse and one august foot in the august stirrup, he sang, saying :

"When I take and attire myself so carefully in my august garments black as the true jewels of the moor, and, like the birds of the offing, look at my breast,—though I raise my fins, [I say that] these are not good, and cast them off on the waves on the beach. When I take and attire myself so carefully in my august garments green as the kingfisher, and, like the birds of the offing, look at my breast,—though I raise my fins, [I say that] these, too, are not good, and cast them off on the waves on the beach. When I take and attire myself so carefully in my raiment dyed in the sap of the dye-tree, the pounded madder sought in the mountain fields, and, like the birds of the offing, look at my breast,—though I raise my fins, [I say that] they are good. My dear young sister, Thine Augustness! Though thou say that thou wilt not weep,—if like the flocking birds, I flock and depart, if, like the led birds, I am led away and depart, thou wilt hang down thy head like

80 a single eulalia upon the mountain and thy weeping shall indeed rise as the mist of the morning shower. Thine Augustness [my] spouse like the young herbs! The tradition of the thing, too, this!"²

Then his Empress, taking a great august liquor-cup, and drawing near and offering it to him, sang, saying:—

81 "Oh! Thine Augustness the Deity-of-Eight-Thousand-Spears! [Thou], my [dear] Master-of-the-Great-Land indeed, being a man, probably hast on the various island-headlands that thou seest, and on every beach-headland that thou lookest on, a wife like the young herbs. But as for me alas! being a woman, I have no man except thee; I have no spouse except thee. Beneath the fluttering of the ornamented fence, beneath the softness of the warm coverlet, beneath the rustling of the cloth coverlet, [thine] arms white as rope of paper-mulberry bark softly patting [my] breast soft as the melting snow, and patting [each other] interlaced, stretching out and pillowing [ourselves] on [each other's arms],—true jewel-arms, and with outstretched legs, will we sleep. Lift up the luxuriant august liquor!"³

She having thus, sung, they at once pledged [each other] by the cup with [their hands] on [each other's] necks,⁴ and are at rest till the present time. These are called divine words.⁵

1. *I.e.*, chief wife.

2. The meaning of this poem is:—"I start for Yamato, there to search for a better wife, and I carefully array myself for the journey. Black,—the colour of mourning,—is not fair enough, and red is more beautiful than green; so it is on my red garments that my choice rests. And thou, jealous and imperious woman! for all that thou sayest that thou wilt not heed my going, thou wilt weep when I depart with my retainers as departs a flock of birds, and thou wilt bury thy head in thy hands, and thy tears shall be as the misty drops of the morning shower."—The words *hata tugi* (rendered in accordance with Motowori's view by "raise my fins") are supposed to signify "raise my sleeve." If the last syllable were found in any text written with a character not requiring the use of the *nigori* in the Japanese transcription, we should get the more satisfactory reading *ha tatahi*, i.e. "beat my wings;" but the syllable in question does not seem to be anywhere so written:—The "madder" is in the original *akane*, here written (but doubtless only through the error of some copyist) *atane*. The words rendered "sought in the mountain fields" might also be translated "sown in the mountain fields," *magishi*, "sought," and *makishi*, "sowed" being thought to be convertible.—The words "my beloved" represent the Japanese *itokoya no*, whose meaning is obscure and much disputed.—The words "when I am led away" must be understood as if they were Active instead of Passive, signifying as they do "when I lead away my retinue of followers."—The eulalia (*Eulalia japonica*) is a long kind of grass very often alluded to in the later classical poetry.—The words "on the mountain" represent the Japanese words *yama-to no*, in accordance with Motowori's and Hirata's view of the meaning of the latter (山處 or 山本). The *prima facie* interpretation of "in the province of Yamato," which Keichiyu adopts, will not bear investigation.—It is not quite clear whether "the mist of the morning shower" means mist separate from the rain, or is simply a phrase for the rain-drops themselves. Motowori adopts the former opinion.—"Young herbs," *tsuka-kusa*, is the Pillow-Word for "spouse,"—newly married youths and maidens being likened to the fresh-grown grass. The *refrain* is an abbreviated form of that found in the two previous poems.

3. The import of this poem needs little explanation:—The goddess says to her husband, "Come back and live with me, and quaff this goblet as a sign of reconciliation; for though thou, as a man, mayest have a wife on every shore, I shall be left solitary if thou depart."—

The "ornamented fence" is supposed to mean "a curtain round the sleeping place."—The latter part of the poem (excepting the concluding phrase) is a repetition of lines that have already occurred in the last ode of Sect XXIV (note 7). The word *tate-matsuraze* (here rendered "lift up") occasions some difficulty. It properly signifies "present to a superior;" but here it must be taken to mean "partake of," as the goddess is speaking to her spouse himself, unless indeed we suppose the final words of the song to be a command addressed to one of her attendants to present the cup to their common lord and master.

4. This is the probable and generally accepted meaning of the original of this clause, which is written phonetically.

5. Explained by Moribe to mean, with reference to the whole story, "conversation about divine events." Motowori proposes to supplement the character 歌, "song," to the two (神語) in the text, and to take the three together as designating the nature of the preceding songs, in accordance with the usage in other cases,—*"Rustic Songs," "Courtier's Songs,"* etc. If this view were adopted, we should have to translate by *"Divine Converse Songs."*

82 [SECT. XXVI.—THE DEITIES THE AUGUST DESCENDANTS
OF THE DEITY MASTER-OF-THE-GREAT-LAND,

So this Deity Master-of-the-Great-Land wedded Her Augustness Torrent-Mist-Princess, the Deity dwelling in the inner temple of Munakata,¹ and begot children: the Deity Aji-shiki-taka-hiko-ne,² next his younger sister Her Augustness High-Princess,³ another name for whom is Her Augustness Princess Under-Shining.⁴ This Deity Aji-shiki-taka-hiko-ne is he who is now called the Great August Deity of Kamo.⁵ Again the Deity Master-of-the-Great-Land wedded Her Augustness Princess Divine-House-Shield⁶ and begot a child: the Deity Thing-Sign-Master.⁷ Again he wedded the Deity Bird-Ears,⁸ daughter of the Deity Eight-Island-Possessor,⁹ and begot

a child: the Deity Bird-Growing-Ears.¹⁰ This Deity wedded Hina-teri-nakata-bichi-wo-ikochini,¹¹ and begot a child: the Deity Land-Great-Wealth.¹² This Deity wedded the Deity Ashi-nadaka,¹³ another name for whom is Princess-Eight-Rivers-and-Inlets,¹⁴ and begot a child: the Deity Swift-Awful-Brave-Sahaya-Land-Ruler.¹⁵ This Deity wedded Princess Luck-Spirit,¹⁶ daughter of the ⁸⁴ Deity Heavenly-Awful-Master,¹⁷ and begot a child: the Deity Awful-Master-Prince.¹⁸ This Deity wedded Princess Hina-rashi,¹⁹ daughter of the Deity Okami,²⁰ and begot a child: the Deity Tahiri-kishi-marumi.²¹ This Deity wedded the Deity Princess-Life-Spirit-Luck-Spirit,²² daughter of the Deity Waiting-to-See-the-Flowers-of-the-Holly,²³ and begot a child: the Deity Miro-na-mi.²⁴ This Deity wedded Princess Awo-numa-oshi,²⁵ daughter of the Master-of-Shiki-yama,²⁶ and begot a child: the Deity Nunoshi-tomi-tori-naru-mi.²⁷ This Deity wedded the Young-Day-Female-Deity,²⁸ and begot a child: the Deity Heavenly-Hibara-Great-Long-Wind-Wealth.²⁹ This Deity wedded ⁸⁵ the Deity Toho-tsu-ma-chi-ne,³⁰ daughter of the Deity Heavenly-Pass Boundary,³¹ and begot a child: the Deity Toho-tsu-yama-zaki-tarashi.³²

From the above-mentioned Deity Eight-Island-Ruler down to the Deity Toho-tsu-yama-zaki-tarashi are called the Deities of seventeen generations.³³

1. See Sect. XIII, Note 15 and Sect. XIV, Note 2.

2. *Aji-shiki-taka-hiko-ne-no-hami*. The meaning of the first two members of this compound name is altogether obscure. *Taka-hiko-ne* signifies "high-prince lord."

3. *Taka-hime-no-mikoto*. *Taka-hime* is supposed by Hirata to be a mutilated form of *Taka-teru-hime*, "High-Shining-Princess," which would make the two names of this personage properly complementary,

4. *Shita-teru-hime-no-mikoto*. This goddess is popularly supposed to have been extremely beautiful, whence perhaps the name, which might be taken to imply that her beauty shone forth from under her garments as in the case of *So-towori-hime* (see Sect. CXXXVII, Note 9).

5. Because there worshipped. The etymology of *Kamo* is not clear.

6. *Kamu-ya-tate-hime-no-mikoto*. The translation here follows the Chinese characters. Another proposal of Motowori's is to regard the syllables *ya-tate* as a corruption of *iya-taka-teri*, "more and more high shining," which would give us for the whole name in English "Divine-More-and-More-High-Shining-Princess."

7. *Le*, "the Deity who gave a sign of the thing he did." The Japanese original is *Koto-shiro-nushi-no-kami*. The translation of the name here given follows Motowori's interpretation, which takes it to contain an allusion to the act by which its bearer symbolized his surrender of the sovereignty of the land to the descendant of the Sun-Goddess. Lengthened forms of the name are *Ya-he-koto-shiro-nushi-no-kami* ("the Deity Eight-Fold-Thing-Sign-Master") and *Tsumi-ko-ya-he-koto-shiro-nushi-no-kami*, the first three syllables of which latter are obscure. Both of the lengthened forms are supposed to contain a reference to the manifold "green branches" mentioned in the legend referred to,—that, viz., which forms the subject-matter of Sect. XXXII.

8. *Tori-nimi-no-kami*. Motowori suggests that *tori*, "bird," may be but the name of a place in Yamato.

9. *Ya-shima-nuji-no-kami*. "Possessor" is the probable meaning of *nuji*, regarded here and elsewhere as an alternative form of *mochi*. Motowori suggests that *Yashima* may be meant for the name of a district in Yamato, in which case both this god and his daughter would have been named from the places of their birth or residence, which are near each other in the same province.

10. *Tori-naru mi-no-kami*. The above interpretation, which is proposed by Motowori, seems more acceptable than "Bird-Sounding-Sea," which the Chinese characters yield. *Tori* "bird," if taken above to be the name of a place, must be likewise so considered here.—Motowori reasonably conjectures that a clause to the following effect is here omitted: "He wedded such and such a princess, daughter "of such and such a Deity, and begot a child: the Deity *Take-mina-gata*" [i.e. probably Brave-August-Name-Firm] (See Sect. XXXII, Note 21). Hirata's text, in his "Exposition of the Ancient Histories," is 娶高志之沼河比賣命而令生給之子耶御魂須美命亦名健御名方神.

11. The text is here evidently corrupt, and Motowori proposes to read either *Hina-teri-nukata-bichi-wo-no-kami no munaume Iko-chi-ni-no-kami*, which would give us in English "the Deity Ikochini, daughter of the male Deity Hina-teri-nukata-bichi," or else to take the whole as the father's name, and to suppose that the name of the daughter has been accidentally omitted. *Hina-teri* means "Rustic Illuminator," and the name resembles that of a deity mentioned in Sect. XIV, Note 6. *Nukata* and *Bichi* (or *Hiji*, reversing the position of the *nigori*) are supposed to be names of places. *Ikochini* is altogether obscure.

12. *Kuni-oshi-tami-no-kami, oshi*, as in other instances, being considered a contraction of *oshoshi*, "great."

13. *Ashi-nakoda-no-kami*. It is not clear whether this is a personal name or, as Motowori supposes, the name of the place where the goddess resided. He quotes places named Ashidaka and Ashida; but this hardly seems satisfactory. In any case the name remains obscure.

14. *Ya-kaha-ye-hime*. The translation follows the meaning of the Chinese characters with which the name is written. It is, however, also open to us to consider *Yaka-ha-ye* as a corruption of *iya-ko-haye*, "more flourishing."

15. *Haya-mika-no-take-sahaya-ji-nu-mi-no-kami*. The syllables *sahaya* are obscure, and Motowori's proposal to consider them as the name of a place has only been followed in the translation for want of something more satisfactory.

16. *Saki-tama-hime*.

17. *Ame-no-mika-nushi-no-kami*.

18. *Mika-nushi-hiko-no-kami*.

19. *Hina-rashi-hime*. Motowori takes Hina to be the name of a place, and *rashi*, to be an apocopated form of *tarashi* or some such word. But this is mere guess-work.

20. *Okami-no-kami*. See Sect. VIII, Note 9.

21. *Tahiri-kishi-marumi-no-kami*. The meaning of this name is quite obscure. Motowori throws out the suggestion that *Tahiri* may stand for *Tari-hiri* and *Kishi-marumi* for *Kishima-tsu-mi*,—*Tari-hiri* and *Kishima* being names of places, and *tsu-mi*, as usual, being credited with the signification of "possessor."

22. *Iku-tama-saki-tama-hime*.

23. *Hihira-gi-no-seno-hana-matsu-mi-no-kami*. The interpretation of the name here given is conjectural as far as the words "waiting to see." (taken on Tominobu's authority to be the most likely meaning of *matsu-mi*)

are concerned. Motowori suggests that *hikira-gi no* may be but a sort of Pillow-Word, and not part of the actual name at all, and the remaining characters corrupted. *Hikira-gi* rendered "holly," is properly the *Olea Aquifolia*.

24. *Miru-nami-no-kami*. Meaning obscure. *Miru* is supposed by Motowori to be the name of a place, and *na* and *mi* to be Honorific appellations.

25. *Awo-nuna-nu-oshi-hime*. Meaning obscure.

26. *Shiki-yama-nushi-no-kami*. *Shiki-yama* is supposed to be the name of a place in Echizen.

27. *Nunoshi-tomi-tori-naru-mi-no-kami*. *Nunoshi* is supposed to be the name of a place, and identical with *Nunoshi*, which forms part of the mother's name. Motowori takes *tomi* to be an Honorific, and *Tori* (as previously in the case of the deities *Tori-mimi* and *Tori-naru-mi* (See Notes 8 and 10) to be the name of another place. The translator would prefer to take both words in their common signification, and (leaving *nunoshi* aside as incomprehensible) to render the rest of the name thus: "Wealth-Bird-Growing-Ears."

28. *Waka-hiru-me-na-kami*.

29. *Amu-no-hibara-oho-shi-na-tomi-no-kami*. Motowori supposes *Hibara* to be the name of a place, a view which the translator has adopted for want of a better.

30. *Toho-tsu-ma-chi-ne-no-kami*. Motowori supposes *Tohotsu* to be the name of a place, and the remaining syllables to be Honorifics.

31. See Sect. VI, Note 20.

32. *Toho-tsu-yama-zaki-tarushi-no-kami*. *Toho-tsu* (lit. "distant") and *yamazaki* ("mountain-cape") are both considered by Motowori to be names of places. *Tarushi* signifies "perfect" or "perfection." We might perhaps render the name thus: "Perfection-of-the-Distant-Mountain-Cape."

33. *L.e.* "seventeen generations of Deities." But the construction is curious. Motowori points out that there is here an error in the computation, as the text enumerates but fifteen generations. The names of the gods and goddess mentioned in this section offer unusual difficulties. Motowori says that it is with hesitation that he proposes many of his interpretations, and it is with still greater hesitation that the translator has accepted them.

[SECT. XXVII.—THE LITTLE-PRINCE-THE-
RENOWNED-DEITY.]

So when the Deity Master-of-the-Great-Land dwelt at the august cape of Miho¹ in Idzumo, there came riding on the crest² of the waves in a boat of heavenly *Kagami*³ a Deity dressed in skins of geese⁴ flayed with a complete⁸⁶ flaying, who, when asked his name, replied not; moreover the Deities who accompanied him, though asked, all said that they knew not. Then the toad⁵ spoke, saying: "As for this, the Crumbling Prince⁶ will surely know it." Thereupon [the Deity Master-of-the-Great-Land] summoned and asked the Crumbling-Prince, who replied, saying: "This is the Little-Prince-the-Renowned-Deity.⁷ the august child of the Deity-Producing-Wondrous-Deity."⁸ So on their then respectfully informing⁹ His Augustness the Deity-Producing-Wondrous-August-Ancestor, he replied, saying: "This is truly my child. He among my children is the child who dipped between the fork of my hand.¹⁰ So do he and thou become⁸⁷ brethren, and make and consolidate this land."¹¹ So from that time forward the two Deities the Great-Name-Possessor and the Little-Prince-the-Renowned-Deity made and consolidated this land conjointly. But afterwards the Little-Prince-the-Renowned-Deity crossed over to the Eternal Land.¹² So [the Deity here] called the Crumbling Prince, who revealed the Little-Prince-the-Renowned-Deity, is what is now [called] the scarecrow in the mountain fields. This Deity, though his legs do not walk, is a Deity who knows everything in the Empire.¹³

1. Not to be confounded with the better known Miho in Suruga. The derivation of the name seems uncertain.

2. The character used is 穗, which properly denotes an ear of rice or other grain.

3. What plant the author intends by this name is not quite certain. The characters 藿摩 and 藿 are variously used to write it in the native works of reference, where also we learn that it probably corresponds to the plant known in different provinces of modern Japan as *chichi-gusa*, *tombo-no-chichi*, *kagurahi* and *gaga-imo*. We may best understand the *Ampelopsis seriataefolia* to have been intended, as the plant is described as having a berry three or four inches long shaped like a towel-gourd. (*hechima*), so that, if scooped out, it would fairly resemble a boat in miniature.

4. All the authorities are agreed in considering the character 鴈, "goose," to be a copyist's error; but there is no agreement as to the character which should be substituted for it. Hirata reads 鵲, "wren," changing the phonetic. "Wren" also is the reading in "One account" of the "Chronicles," and Moribe, commenting thereon in his "*Idan no Chi-Waki*," thinks that "wren" must have been the bird originally intended by the framers of the tradition. Motowori, following a suggestion of the editor of 1687, prefers to consider the radical for "bird" to have been put by mistake for the radical for "insect," and reads 蛾 which signifies "moth," especially the "silkworm moth." Motowori, however proceeds to give to the character in question the Japanese reading of *hi-mushi* (lit. "fire-insect," i.e. "ephemera"), which is not warranted. The proper Japanese reading is *hikiru*. The best would seem to be to adopt the reading 蛾, "moth."

5. The original word is *tani-gaku*. Its derivation and the name of the species which it denoted are alike unknown. Indeed we might equally well translate by "frog."

6. *Koye-biko*. The interpretation of the name here adopted is Motowori's. Tominobu takes *Koye* to be the name of a place, and the personage in question to have been the inventor of scarecrows, whence the tradition connected with his name.

7. *Sukuna-biko-na no kami*, or without the *nigori*, *Sukuna-biko-na no kami*. The interpretation of the name here followed is that proposed by Motowori, but not followed by Hirata and Moribe, who prefer to consider it antithetical to that of *Oho-na-muji*, "the Great-name-Possessor."

8. First mentioned in Sect. I, Note 6. Immediately below, his name is given in the lengthened form.

9. Motowori (who, strange to say, is followed by Hirata,—conf. Sect. XVIII, Note 18) interprets the two characters 白上 (here in accordance

with general usage taken to signify "respectfully informed") as "informed and took up," thus making it appear that the diminutive deity was personally taken up to Heaven. Surely a recollection of the parallel passage in the "Chronicles," which says that "a messenger was sent up to inform the Heavenly Deities," should have preserved the commentators from thus offending against both grammar and common sense.

10. *Let.*, "slipped away between my fingers." In the legend as given in the "Chronicles," the father explains more particularly that the Little-Prince-the-Renowned-Deity had been a bad boy who ran away.

11. For an explanation of this expression see Sect. XXIII, Note 26.

12. *Toku-yo-no-kuni* (常世國). Some kind of Paradise or Hades is meant, as is proved by innumerable references in the early literature of Japan: and we may suppose the idea to have been borrowed from the Chinese or through them from Buddhism, and to have been afterwards vaguely located in some distant country. In Sect. LXXIV we are told of the orange having been brought from the "Eternal Land" by Tajima-mori, who is said to have been of Korean extraction. Korea, which is to the west of Japan, and the Buddhist paradise in the west might well be confounded by tradition, though it is equally open to discussion whether Southern China or even the Loochoo Islands might not have been thus vaguely designated. In any case it was a distant place, imperfectly known, though specifically named. In the "Chronicles," Tajima-mori is made to say that it is "the retreat of Gods and Fairies, and not to be reached by common men."—Motowori's immense note on this word (see Vol. XII, pp. 10-13 of his Commentary) is a specimen of the specious arguments by which he endeavours to ward off from the Early Japanese the imputation of ever having borrowed any ideas from their neighbours. He would have us believe that *Toku-yo* is derived from *soku-yeri*, "thence" (†) and that the name simply denotes foreign countries in general. This is on a par with the opinion emitted by Arai Hakuseki in his "*Ko-shi Tsū*," to the effect that the "Eternal Land" was simply a place in the province of Hitachi. The latter good old commentator apparently founded himself on no better reasons than his general rejection of supernatural or otherwise perplexing details, and the fact that one of the characters with which the name of the province in question is written is 常, which also forms part of the name of *Toku-yo-no-kuni*.

13. Literally "everything beneath Heaven." "Beneath Heaven" (天下), i.e., "all that is beneath the Heavens," is a common Chinese phrase for the Chinese Empire, which was in ancient days not unnaturally

supposed by its inhabitants to form the whole civilized world. The expression was borrowed by the Japanese to designate their own country. But its use by them had not the same plea of ignorance of other civilized lands, as they were acquainted with China and Korea, and had thence obtained nearly all the arts of life.

88 [SECT. XXVIII.—THE AUGUST-LUCK-SPIRIT-THE AUGUST-WONDROUS-SPIRIT.¹]

Thereupon the Deity Master-of-the-Great-Land lamented himself, and said: "How shall I alone be able to make this land?² Together with what Deity can I make this land?" At this time there came a Deity illuminating the sea. This Deity said: "If thou wilt lay me to rest³ well, I can make it together with thee. If not, the land cannot be made." Then the Deity Master-of-the-Great-Land said: "If that be so, what is the manner of reverently laying thee to rest?" He replied, saying: "Reverently worship me on Yamato's green fence, the eastern mountain's top."⁴ This is the Deity who dwells on the top of Mount Mimoro.⁵

1. In the "Chronicles," this is given as the designation of the Deity who came over the sea, and Motowori therefore adopts it as the heading of this Section.

2. For an explanation of this expression see Sect. XXIII, Note 26

3. *I.e.* "if thou wilt build me a temple." The original might also be rendered "if thou wilt worship before me," or "at my shrine," or "if thou wilt establish a temple to me."

4. *I.e.*, on Mount Mimoro which stands as a protecting fence in the eastern part of the province of Yamato. *Awa-kaki-yama*, "green fence mountain," became a proper name used alternatively for Mount Mimoro (or, according to the later pronunciation, Mimuro). In like manner *Himukaiki-yama* (in the later language *Higashi-yama*) "eastern mountain," has by some been considered to be a proper name.

5. *I.e.* "august house;" so called probably from the temple of the deity.

[SECT. XXIX.—THE AUGUST CHILDREN OF THE GREAT-
HARVEST-DEITY AND OF THE SWIFT-
MOUNTAIN-DEITY.]

So the Great-Harvest-Deity wedded the Princess [of?] Inu,¹ daughter of the Divine-Life-Producing-Wondrous-Deity,² and begot children: the Deity August-Spirit-of-the-Great-Land,³ next the Deity of Kara,⁴ next the Deity Sohori,⁵ next the Deity White-Sun,⁶ next the Sage-Deity.⁷ (Five Deities⁸) Again he wedded the Refulgent-Princess, and begot children: the Deity Great-Refulgent-Mountain-Dwelling-Grandee,¹⁰ next the August-Harvest-Deity.¹¹ Again he wedded Princess Ame-shiru-karu-midzu,¹² and begot children: the Deity Oki-tsu-hiko,¹³ next Her Augustness Oki-tsu-hime,¹⁴ another name for whom is the Deity Great Furnace-Princess:¹⁵—this is the Deity of the Furnace¹⁶ held in reverence by all people. Next the Deity Great-Mountain-Integrator,¹⁷ another name for whom is the Deity-Great-Master-of-the-Mountain-End:¹⁸ this Deity dwells on Mount Hiye¹⁹ in the land of Chika-tsu-Afumi,²⁰ and is likewise the Deity dwelling at Matsu-no-wo²¹ in Kadzunu,²² who uses the whizzing barb.²³ Next the Deity-of-the-Fire-in-the-Yard;²⁴ next the Deity Asahi;²⁵ next the Deity Hahigi;²⁶ next the Deity Refulgent-Mountain-Dwelling-Grandee;²⁷ next the Deity Swift-Mountain-Dwelling;²⁸ next the High Deity-of-the-Fire-in-the-Yard;²⁹ next the Great-Earth-Deity,³⁰ another name for whom is the Deity August-Ancestor-of-Earth.³¹ (Nine Deities.³²)

In the above paragraph the children of the Great-Harvest-Deity, from the Deity August-Spirit-of-the-Great-Land down to the Great-Earth-Deity, are altogether sixteen Deities.

The Deity Swift-Mountain-Dwelling³³ wedded the Deity Princess-of-Great-Food,³⁴ and begot children: the Deity Young-Mountain-Integrator;³⁵ next the Young-Harvest-Deity;³⁶ next his younger sister the Young-Rice-Transplanting-Female-Deity;³⁷ next the Water-Sprinkling-Deity;³⁸ next the Deity-of-the-High-Sun-of-Summer,³⁹ another name for whom is the Female-Deity-of-Summer;⁴⁰ next the Autumn-Princess;⁴¹ next the Deity Stem-Harvest;⁴² next the Deity Lord-Stem-Tree-Young-House-Rope.⁴³

In the above paragraph the children of the Deity Swift-Mountain-Dwelling, from the Deity Young-Mountain-Integrator down to the Deity Lord-Young-House-Rope,⁴⁴ are altogether eight Deities.

1. *Inu-kami*. Motowori suppose *Inu* to be the name of a place. The word properly signifies "dog."

2. *Kamu-ikku-nusu-bi-no-kami*.

3. *Oho-kuni-mi-tama-no-kami*.

4. *Kara-no-kami*, 韓神. *Kara* signifies Korea and China, and the Deity thus named appear in the "Chronicles" under the name of *I-so-takera* ("Fifty-fold-Vallant"), of whom it is related that he was taken over to Korea by his father *Suu-no-oo* (the "Impetuous-Male").

5. *Sotori-no-kami*. The etymology is not clear. Hirata derives the name from a Verb *soru*, "to ride," "to go in a boat," in connection with the story (mentioned in the preceding note) of *I-so-takera* having been taken over to Korea. According to this view, *Sotori*, like *Kara-no-kami*, would be an alternative name of *I-so-takera*. But the derivation is hazardous, to say the least.

6. *Shira-hi-no-kami*. Motowori supposes *shira hi* (白日) to be a copyist's error for *mahiki* (向日). The latter, however, does not make satisfactory sense, and Tomonobu proposes to invert the characters, thus: 日向, which means "sun-confronting." Motowori suggests that the word may, after all, be but the name of a place.

7. *Hikiri-no-kami*, written with the characters 聖神. The first of these is defined as signifying him who is intuitively wise and good, i.e.

the perfect sage. But perhaps we should in Archaic Japanese take the term *shikiri* in what is its probable native etymological sense, viz. "sun-governing" (*shikiri*, 日知), a title properly applied to the Japanese Emperors as descendants of the Sun-God, and of which the character 皇, which is used of the Chinese Monarchs, is only an equivalent in so far as it, too, is employed as an Honoric title.

8. Viz. from the August-Spirit-of-the-Great-Land to the Sage-Deity inclusive.

9. *Kagaya-hime*.

10. *Oke-kaga-yama-to-omi-no-kami*. The translation follows Hirata's interpretation, which nearly agrees with that proposed by Mabuchi.

11. *Mi-toshi-no kami*. For the meaning of "harvest" attributed to the word *toshi* see Sect. XX. Note 3.

12. *Ame-shiru-karu-midau-hime*. The name might tentatively be translated thus: Heaven-Governing-Fresh-Princess-of Karu. Motowori suggests that *ameshiru* may be but a sort of Pillow-Word for the rest of the name. *Amatoku* is, however, the only Pillow-word for Karu found in the poem. After all, Karu may not here be the name of a place at all.

13. *Okii-tsu-hiko-no-kami*. The translator ventures to think that the names of this deity and the next might simply be rendered (in accordance with the first character, 奥, entering into their composition) "Inner Prince" and "Inner Princess" or "Prince of the Interior" and "Princess of the Interior." Motowori however suggests that *Okitsu* may be the name of a place, while Hirata derives the names from *oki-tsuchi*, "laid earth," finding therein a reference to the furnace (made of clay) mentioned immediately below.

14. *Okii-tsu-hime-no-mikoto*.

15. *Oho-tu-hime-no-kami*.

16. *Kama-no-kami* (魔神). The "furnace" means the "kitchen." Neither Motowori nor Hirata informs us that the immense popularity of this Goddess, as well as her name, can clearly be traced to China.

17. *Oho-yama-kuni-no-kami*. The meaning of *kuni*, here (as in the case of *Tsunu-guni* and *Iku-guni*, see Sect. II. Note 4) rendered by the word "interior," is open to doubt.

18. *Yama-tate-no-oho-mushi-no-kami*. Motowori supposes the word *tate*, "end," to have the signification of "top."

19. As it stands, the etymology of this name is not clear. In later times the mountain was called *Hiyori* (比叡). But whether the, to outward appearance, native *Hiye* is but a corruption of this Chinese one, or

whether it be true that the latter (on this hypothesis bestowed on account of its likeness in sound to the native designation) was not used till the end of the eighth or beginning of the ninth century, as is commonly stated, is difficult to decide,

20. *L.e.* "Close-Fresh-Sea," *Afumi* (modern pron. *Omi*, for *aha-ami*) alone signifies "fresh sea," *i.e.* "lake." This province contains the large lake commonly known as Lake Biwa (*Biwa*), but anciently simply called "the Fresh Sea," as being the lake *par excellent* of Japan. When one of the eastern provinces received, on account of a large lagoon or inlet which it contains, the name of *Toko-tsu-Afumi* (in modern pronunciation *Tōkōm*), *i.e.* "Distant-Fresh-Sea," the epithet *Close* was prefixed to the name of the province nearer to the ancient centre of government.

21. *L.e.* Pine-tree-Declivity.

22. *L.e.* Pueraria-Moor.

23. This passage (用鳴鏑神者也) must be corrupt. Mabuchi proposes to insert the character 祭 before 神, and to understand the author to have meant to tell us that the deity was worshipped with arrows, that is to say, that arrows were offered at his shrine. Motowori's proposal to consider 用 as an error for 成 or 化, and to interpret the clause thus: "the Deity who was changed into an arrow" is also worthy of notice. But a further suggestion of his to read 丹 for 用 and to interpret thus: "the Deity of the Red Arrow," seems best of all when taken in connection with the tradition, which he quotes from the "Topography of Yamashiro," to the effect that this god took the shape of a red arrow to gain access to his mistress *Tama-yori-hime*, such a transformation being one of the common-places of Japanese myth.

24. *Niha-tsu-hi-no-kami*. The interpretation of this name here adopted is not Motowori's, who takes *hi* in the sense of "wondrous," but Hirata's. The latter author makes it clear that this deity (for whom *Niha-taka-tsu-hi-no-kami*, *i.e.* "The High-Deity-of-the-Fire-in-the-Yard," is but a slightly amplified designation) was none other than the above-mentioned Deity of the Kitchen, and his name an inclusive one for the pair of deities *Oki-tsu-hiko* and *Oki-tsu-hime*.

25. *Asuka-no-kami*. The signification of this name is obscure, and Motowori's proposal to derive it from *ashi-nihs*, "foot-place," because the god in question may be supposed to protect the place on which people stand, is not altogether convincing. In fact he himself only advances it with hesitation. It should be added, however, that Hirata stamps it with his special approval, as he does also Motowori's derivation of the following name, *Hakigi*.

26. *Hahigi-no-kami*. Obscure, but ingeniously derived by Motowori from *hachi-iri-gimi*, i.e. "entering prince," the deity in question being supposed to have been the special protector of the entrances to houses, and to have thence received his name. Mr. Satow has translated it in the Rituals as "Entrance Limit."

27. *Kaga-yama-to-omi-no-kami*. The name is almost identical with that in Note 10.

28. *Ha-yama-to-no-kami*. The interpretation of the name is that proposed by Motowori, and which seems tolerably satisfactory.

29. *Nika-taka-tu-hi-no-kami*. See note 24.

30. *Oho-tsuchi-no-kami*.

31. *Tsuchi-no-mi-ya-no-kami*.

32. This number is obtained if (as is perhaps permissible from a Japanese point of view) we consider *Oki-tsu-hiko* and *Oki-tsu-hime* as forming a single deity. Otherwise there are ten. A similar remark applies to the number sixteen mentioned immediately below.

33. See Note 28.

34. See Sect. V, Note 8. The fact that this goddess is related to have been previously killed (see Sect. XVII) causes Motowori some embarrassment.

35. *Waka-yama-kuki-no-kami*.

36. *Waka-toshi-no-kami*. Motowori proposes (considering this name in connection with the four that follow) to take *waka-toshi* in this place in the signification of "the first sprouting" of the young rice. The five deities whose birth is here mentioned seem collectively to represent the natural succession of agricultural operations throughout the year.

37. *Waka-sa-name-no-kami*.

38. *Midau-maki-no-kami*.

39. *Natsu-taka-tsu-hi-no-kami*. Motowori's interpretation of *hi* as "wondrous" is perhaps as good as that here adopted, according to which it signifies "sun." His view would give us in English "the Summer-High-Wondrous-Deity."

40. *Natsu-no-me-no-kami*.

41. *Aki-hime-no-kami*.

42. *Kuku-toshi-no-kami*. The word *kuku*, "stem," seems to allude to the length of the well-grown rice.

43. *Kuku-ki-waka-muro-tsuma-no-no-kami*. Motowori supposes this god to have been the protector of houses, and interprets the name to denote the beams, and the ropes with which the beams were bound together. The word here read *tsuma*, "rope;" is written with the character, and might perhaps be rendered "pueraria." But as in early times the tendrils of such creeping plants formed the only substitute for rope, the two renderings come to have very nearly the same signification.

44. The name is here abbreviated in the original to *Waka-muro-tsuma-no-no-kami*.

[SECT. XXX.—THE AUGUST DELIBERATION FOR
PACIFYING THE LAND.]

The Heaven-Shining-Great-August-Deity commanded, saying: "The Luxuriant-Reed-Plains-the-Land-of-Fresh-Rice-ears-of-a-Thous-and-Autumns,—of Long-Five-Hundred-Autumns¹ is the land which my august child His Augustness Truly-Conqueror-I-Conquer-Conquering-Swift-Heavenly-Great-Great-Ears² shall govern." Having [thus] deigned to charge him, she sent him down from Heaven.³ Hereupon His Augustness Heavenly-Great-Great-Ears, standing on the Floating Bridge of Heaven,⁴ said: "The Luxuriant-Reed-Plains-the-Land-of-Fresh-Rice-ears-of-a-Thousand-Autumns,—of Long-Five-Hundred-Autumns is painfully uproarious,—it is."⁵ With this announcement, he immediately re-ascended, and informed the Heaven-Shining-Great-August-Deity. Then the High-August-Producing-Wondrous-Deity⁶ and the Heaven-Shining-Great-August-Deity commanded the eight hundred myriad Deities to assemble in a divine assembly in the bed of the Tranquil River of Heaven,⁷ and caused the Deity Thought-Includer⁸ to think [of a plan], and said:⁹ "This Central Land of Reed-Plains is the land with which we

have deigned to charge our august child as the land which he shall govern. So as he deems that violent and savage Earthly Deities¹⁰ are numerous in this land, ⁹⁴ which Deity shall we send to subdue them?" Then the Deity Thought-Includer and likewise the eight hundred myriad Deities took counsel and said: "The Deity Ame-no-ho-hi¹¹ is the one that should be sent." So they sent the Deity Ame-no-ho-hi; but he at once curried favour with the Deity Master-of-the-Great-Land, and for three years brought back no report.

1. *Tōyo-ashi-hara-no-chi-aki-no-naga-i-ko-aki-no-midau-ko-no-kuni*, i.e., freely rendered, "ever fruitful Japan with its reed-covered plains and its luxuriant rice-field."

2. See Sect. XIII, Note 18. Henceforward this tremendous name is mostly abbreviated to *Ame-no-ashi-ko-mimi* (probably signifying "Heavenly-Great-Great-Ears.")

3. So in the original. The sense, however, is rather "told him to descend from Heaven;" for he did not actually go further than the top of the "Floating Bridge," and never came down to earth.

4. See Sect. III, Note 3.

5. The words "it is" stand for *ari heri* in the original. *Conf.* Sect. X, Note 1.

6. *Taka-mi-mumu-bi-no-kami*, first mentioned at the very commencement of the work. In this legend this god's name is constantly coupled with that of the Sun-Goddess, who alone, up to this point, had appeared as the ruler of Heaven.

7. See Sect. XIII, Note 12.

8. See Sect. XVI, Note 7.

9. The meaning must be, as Motowori suggests, that the story was told first, and the Deity Thought-Includer asked for his advice after he had heard it.

10. See Sect. I, Note 11.

11. See Sect. XIII, Note 19.

[SECT. XXXI.—THE HEAVENLY-YOUNG-PRINCE.]

Therefore the High-August-Producing-Wondrous-Deity and the Heaven-Shining-Great-August-Deity again asked all the Deities, saying. "The Deity Ame-no-ho-hi, whom we sent down to the Central Land of Reed-Plains, is long of bringing back a report.¹ Which Deity were it best to send on a fresh mission?"² Then the Deity Thought-Includer replied, saying: "The Heavenly-Young-Prince,³ son of the Deity Heaven's-Earth-Spirit⁴ should be sent." So they bestowed on the Heavenly feathered arrows,⁵ and sent him. Thereupon the Heavenly-Young-Prince, descending to that land, at once wedded Princess Under-Shining,⁶ daughter of the Deity Master-of-the-Great-Land,⁷ and moreover, planning how he might gain [possession of] the land, for eight years brought back no
⁹⁵ report. So then the High-August-Producing-Wondrous-Deity and the Heaven-Shining-Great-August-Deity again asked all the Deities, [saying]: "The Heavenly-Young-Prince is long of bringing back a report.⁸ Which Deity shall we send on a fresh mission to enquire the cause of the Heavenly-Young-Prince's long tarrying?" Thereupon all the Deities and likewise the Deity Thought-Includer replied, saying: "The pheasant the Name-Crying-Female⁹ should be sent," upon which [the High-August-Producing-Wondrous-Deity and the Heaven-Shining-Great-August-Deity] charged [the pheasant], saying: "What thou shalt go and ask the Heavenly-Young-Prince is this: 'The reason for which thou wast sent to the Central Land of Reed-Plains was to subdue and pacify the savage Deities of that land. Why for eight years bringest thou back no report?'" So then the Crying-

Female, descending from Heaven, and perching on the multitudinous [-ly-branching] cassia-tree¹⁰ at the Heavenly-Young-Prince's gate, told him everything according to the mandate of the Heavenly Deities. Then the Heavenly-Spying-Woman,¹¹ having heard the bird's words, spoke to the Heavenly-Young-Prince, saying: "The sound of this bird's cry is very bad. So thou shouldest shoot it to earth." On her* [thus] urging him, the Heavenly-Young-Prince at once took the heavenly vegetable wax-⁹⁶ tree bow and the heavenly deer-arrows bestowed on him by the Heavenly Deities, and shot the pheasant to death. Then the arrow, being shot up upside down¹² through the pheasant's breast, reached the august place where the Heaven-Shining-Great-August-Deity and the High-Integrating-Deity¹³ were sitting in the bed of the Tranquil River of Heaven. This "High-Integrating-Deity" is another name for the High-August-Producing-Wondrous-Deity. So, on the High-Integrating-Deity taking up the arrow and looking at it [he saw that] there was blood adhering to the feathers of the arrow. Thereupon the High-Integrating-Deity, saying: "This arrow is the arrow that was bestowed on the Heavenly-Young-Prince," showed it to all the Deities, and said: "If this be an arrow shot at the evil Deities by the Heavenly-Young-Prince in obedience to our command, let it not hit him. If he has a foul heart, let the Heavenly-Young-Prince perish¹⁴ by this arrow." With these words, he took the arrow and thrust it back down through the arrow's hole,¹⁵ so that it hit the Heavenly-Young-Prince on the top of his breast¹⁶ as he was sleeping on his couch, so that he died. (This is the origin of [the saying] Beware of a returning arrow.¹⁷) Moreover the pheasant returned not. So this is the ⁹⁷

origin of the modern proverb which speaks of 'the pheasant as sole messenger.'¹⁸ So the sound of the wailings of the Heavenly-Young-Prince's wife Princess Under-Shining, re echoing in the wind, reached Heaven. So the Heavenly-Young-Prince's father, the Deity Heaven's-Earth-Spirit, and his wife and children¹⁹ who were in heaven, hearing it, came down with cries and lamentations, and at once built a mourning-house there,²⁰ and made the wild goose of the river²¹ the head-hanging bearer,²² the heron the broom-bearer, the kingfisher the person of the august food, the sparrow the pounding-
 98 woman,²³ the pheasant the weeping woman; and, having thus arranged matters, they disported themselves²⁴ for eight days and eight nights. At this time the Deity Ajishiki-taka-hiko-ne²⁵ came and condoled on the mourning for the Heavenly-Young-Prince, whereupon the Heavenly-Young-Prince's father and wife who had come down from Heaven bewailed themselves,²⁶ saying: "My child is not dead, no! My lord is not dead, no!" and with these words clung to his hands and feet, and bewailed themselves and lamented. The cause of their mistake was that the two Deities closely resembled each other in countenance: so therefore they made the mistake. Thereupon the Deity Ajishi-ki-taka-hiko-ne was very angry, and said: "It was only because he was my dear friend that I came to condole. Why should I be likened to an unclean dead person?"—and with these words he drew the ten-grasp sabre²⁷ that was augustly girded on him, and cut down the mourning-house, and kicked away [the pieces] with his feet. This was on what is called Mount Mourning²⁸ at the source of the River Awimi²⁹ in the land of Minu.³⁰ The great sword with which he cut

[the mourning-house to pieces] was called by the name of Great-Blade-Mower,³¹ another name by which it was called being the Divine-Keen-Sabre.³² So when the Deity Aji-shiki-toka-hiko-ne flew away in his anger, his younger sister Her Augustness the High-Princess in order to reveal his august name, sang, saying :

"Oh! 'tis the Deity Aji-shiki-Taka-Hiko-
Ne traversing two august valleys with the
refulgence of august assembled hole-jewels,
of the august assembled jewels worn round
her neck by the Weaving Maiden in
Heaven!"³³

This Song is of a Rustic Style.³⁴

1. Literally, "long brings back no report."

2. Literally, "to send again." The same expression occurs below.

3. *Ame-waka-hiko*. All the commentators agree that it is in order to express disapprobation of this god's wickedness that the title of Deity or Augustness is never coupled with his name.

4. *Ame-tsu-kuni-tama-no-kami*.

5. *Ame-no-hoko-yumi* and *ame-no-haka-ya*. In Sect. XXXIV these weapons are mentioned under the slightly altered names of *ama-no-hashi-yumi* ("heavenly vegetable wax-tree bow") and *ame-no-haku-ya* ("heavenly deer-arrows.") A large bow made of vegetable wax-tree (*Rhus succedanea*) wood, and arrows with broad feathers, are supposed to be intended.

6. *Shita-teru-hime*. See Sect. XXVI, Note 4.

7. *Oho-kuni-nushi-no-kami*. See Sect. XX, Note 17.

8. Literally, "long brings back no report."

9. *Na-naki-me*. If the view here taken of the meaning of the Japanese expression be correct (it is that preferred by Motowori and Hirata), the pheasant would seem to have been supposed to cry out its own name,—in Archaic Japanese *kigishi*. The syllables *na naki me*, however, lend themselves equally well to the interpretation of "nameless female," and are in the "Chronicles" found written with characters having that signification. Another reasonable opinion is that the name should be connected with the tradition mentioned farther on of the

pheasant having been the mourner (lit. "crying female," *naki-me*) at the funeral of the Heavenly-Young-Prince. In this case the word *na*, "name," would have to be considered redundant, and it will be observed that, the next time the name is mentioned, we find simply *naki-me*, "crying female," without the syllable in question.

10. *Katsura-no-ki*, variously written 桂, 楓, 香木, 杜木, and phonetically 加都羅. Though it is not absolutely certain what tree is intended, the weight of authority and of probability is in favour of its being the cassia, which plays a part in Chinese mythology. In modern parlance the *katsura* is a tree whose Latin name is *Cercidiphyllum japonicum*.

11. *Ama-no-sagu-me*.

12. This expression, as Motowori explains, signifies only that, as the arrow was shot from below straight up at a pheasant perching on a branch overhead, the feathers, which are properly considered to form the top part of the arrow, were naturally underneath.

13. *Taka-gi-no-kami*. The name is written with the characters 高木神, which, taken ideographically, would give us in English "High-Tree-Deity." But the translator has little doubt but that Motowori is correct in considering 木 to be here used phonetically, and the syllable *gi*, which it represents, to be a contraction of *guki* (for *kuki*), itself derived from *kumu*, and best rendered by the Verb "to integrate."

14. In Japanese *magare*, lit. "turn aside," "become crooked," i.e., "come to a bad end."

15. *I.e.*, through the hole in the bottom of the sky through which the arrow had entered, or which the arrow had made for itself.

16. Literally "high breast-hill."

17. The sentence placed between brackets is supposed by Motowori to be an addition to the text made by some copyist who had in his mind the parallel passage of the "Chronicles." In the "Records of Ancient Matters Revised" the two characters answering to our word "beware" are omitted, and the resulting meaning is: "This was the origin of the practice of sending back arrows," *i.e.*, of shooting an enemy with the arrow he had himself just used.

18. The import of the proverb seems to be that an embassy should always consist of more than one person. This is Motowori's view, based on his interpretation of the character 額 as *kito*, which he identifies with *kito*, "one"; and it agrees well with the story in the text. Hirata, who, in his "Exposition of the Ancient Histories," following the version

of the legend given in the "Chronicles," narrates two pheasant embassies, —the male bird being sent first and (as it did not return) the female afterwards,—takes the character in the proper sense belonging to it in Chinese, and interprets the words of the proverb to mean "the pheasant's hurried embassy."

19. *I.e.*, the wife and children of the Heavenly-Young-Prince, who had been left behind by him in Heaven when he went on his embassy to Idzumo.

20. *I.e.*, in the place where he died. The "mourning house" was used to keep the corpse in till it was finally buried.

21. Some of the commentators believe this bird to be a separate species, and Moribe, who says that he saw one at the estuary near Kubana in Ise, describes it as "rather slenderer than an ordinary wild goose, with longer legs and a higher back." If we accepted this, the better English translation would be "river wild goose."

22. The original of this expression (*hisari-mochi*) is very obscure even in the "Chronicles," by whose ideographic reading the translator has been guided, and being here written phonetically becomes more conjectural still. The most likely opinion is that it signifies one bearing on his head the food to be offered to the corpse, though if this view be adopted, the office of the mourner in question may seem to resemble too closely that of the kingfisher. The latter has however been supposed to have brought fish, while the goose may have brought rice. Another proposal is that the goose brought the food and the kingfisher cooked it, while the sparrow, as mentioned below, performed the intermediate operation of pounding the rice. (See Motowori's elaborate note on this word in Vol. XIII, pp. 47-48 of his Commentary).

23. Or simply, "the pounder."

24. The parallel passage of the "Chronicles" tells us that "they wept and wailed and sang for eight days and eight nights."

25. See Sect. XXVI, Note 2. He was brother to the Heavenly-Young-Prince's wife.

26. The author of the "Perpetual Commentary on the Chronicles of Japan" tells us that these tears were tears of joy. Doubtless such is the meaning of the text; yet the repetition of the words "bemoaning" and "lamenting" is curious.

27. See Sect. VIII. Note 1.

28. *Mo-yama*. No such mountain is now known.

29. *Awimi-gi-ha*. No such river is now known. According to the characters with which it is written the name signifies "Knot-grass-Seeing River."

30. Afterwards called Mino. This province probably received its name, as the author of the "Explanation of Japanese Names" suggests, from *mi nu*, i.e., "three moors," from the large moors of Kagami, Awo, and Seki-ga-hara which it contains. The modern commentators prefer to derive it from *ma nu*, "true moor."

31. *Oh-ho-kari*. The name might also be rendered "Great Leaf-Mower." The translator has followed Hirata in omitting the *nigori* from the syllable *ka*.

32. *Kamu-do-tsurugi*.

33. The meaning of the Song is: "Oh! this is *Aji-tshiki-taka-hiko-ne*, whose refulgence, similar to that of the jewels worn by the Weaving Maiden in Heaven, shines afar across hills and valleys."—The translator does not follow those commentators who emend *ama-dama*, "hole-jewels" to *aka-dama*, "red," i.e. "resplendent jewels," as the frequent reference in this and the other ancient books to the string on which beads were strung, and the presence in ancient tombs, etc. of numbers of such beads with holes drilled through them (they are now known by the name of *kuda-tama*, i.e. "tube-jewels") renders such an emendation unnecessary. The "Weaving Maiden in Heaven" is evidently, notwithstanding Motowori's endeavour to disprove the fact, the Chinese *Chih Nü*, a personification of a Lyre, to whom there are countless allusions in Chinese literature, and who also became a frequent theme of the Later Japanese poets.

34. Or, "barbarous style" Motowori endeavours to explain away the various names of styles of Songs found in the early literature by asserting that they are simply derived from the initial words of the Song in question, and that, for instance, in the present case, the title of Rustic Song was bestowed on the poem only because in the "Chronicles" it is coupled with another which lends itself to such an interpretation. Morihe gives his sanction to this view; but, though it is difficult to explain many of the titles on any other theory, the translator thinks that it cannot be accepted as generally satisfactory in the face of the numerous cases which contradict it, and of which its supporters can give no satisfactory explanation. The whole subject of the titles, of the manner of singing, etc., of the ancient poems is indeed involved in obscurity.

[SECT. XXXII.—ABDICATION OF THE DEITY
MASTER-OF-THE-GREAT-LAND.]

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Hereupon the Heaven-Shining-Great-August-Deity said: "Which Deity were it best to send on a fresh mission?" Then the Deity Thought-Includer and likewise all the Deities said: "He who is named the Deity Majestic-Point-Blade-Extended² and dwells in the Heavenly Rock-Dwelling by the source of the Tranquil River of Heaven, is the one that should be sent; or if not this Deity, then this Deity's child, the Brave-Awful-Possessing-Male-Deity,³ might be sent. Moreover,⁴ owing to this Deity Heavenly-Point-Blade-Extended having blocked up and turned back the waters of the Tranquil River of Heaven, and to his dwelling with the road blocked up, other Deities cannot go [thither]. So the Heavenly-Deer-Deity⁵ should be sent specially to ask him." So then the Heavenly-Deer-Deity was sent to ask the Deity Heavenly-Point-Blade-Extended, who replied, saying: "I will obey, and will respectfully serve you. Nevertheless on this errand⁶ ye should send my⁷ child, the Brave-Awful-Possessing-Male-Deity,"⁸—[and with these words] immediately offered [his son to the Heaven-Shining-Great-August-Deity]. So the Deity Heavenly-Bird-Boat⁹ was attached to the Brave-Awful-Possessing-Male-Deity, and they were sent off. Therefore these two Deities, descending to the little shore¹⁰ of Inasa¹¹ in the land of Idzumo,¹⁰¹ drew their swords ten hand-breadths long,¹² stuck them upside down¹³ on the crest of a wave, seated themselves cross-legged¹⁴ on the point of the swords, and asked the Deity Master-of-the-Great-Land, saying: "The Heaven-Shining-Great-August-Deity and the High-Integrating-

Deity have charged us and sent us to ask, [saying]:
 'We have deigned to charge our august child with thy dominion, the Central Land of Reed-Plains, as the land which he should govern. So how is thy heart?'¹⁵ He replied, saying: "I¹⁶ am unable to say. My child the Deity Eight-Fold-Thing-Sign-Master¹⁷ will be the one to tell you; but he is gone to Cape Miho¹⁸ to pursue birds and catch fish, and has not yet returned." So Then the Deity Bird-Boat was sent to summon the Deity Eight-Fold-Thing-Sign-Master, who, on being graciously asked, spoke to the Great Deity his father, saying: "I will obey. [Do thou¹⁹] respectfully present this land to the august child of the Heavenly Deity;"—and thereupon he trod on [the edge of] his boat so as to capsize it, clapped his heavenly departing hands in the fence of green branches, and disappeared.²⁰ So then they asked
 102 the Deity Master-of-the-Great-Land, saying: "Thy son the Deity Thing-Sign-Master has now spoken thus. Hast thou other sons who should speak?" Hereupon he spoke again, saying: "There is my other son, the Deity Brave-August-Name-Firm.²¹ There is none beside him." While he was thus speaking, the Deity Brave-August-Name-Firm came up, bearing on the tips of his fingers a thousand-draught rock,²² and said: "Who it is that has come to our land, and thus secretly talks? If that be so,²³ I should like to have a trial of strength. So I should like to begin by taking thine august hand." So on his letting him take his august hand, his touch at once turned it into an icicle, and again his touch turned it into a sword-blade.²⁴ So then he was frightened and drew back. Then on the Brave-Awful-Possessing-Male-Deity wishing to take the hand of the Deity

Brave-August-Name-Firm, and asking permission to take it in return, he grasped and crushed it as if it were taking a young reed, and cast it aside, upon which [the Deity Brave-August-Name-Firm] fled away. So when [the Brave-Awful-Possessing-Male-Deity] pursuing after him, came up with him at the Sea of Suha²⁵ in the land of Shinanu,²⁶ and was about to slay him, the Deity¹⁰³ Brave-August-Name-Firm said: "I will obey. Slay me not. I will go to no other place but this, neither will I go against the command of my father the Deity Master-of-the-Great-Land. I will not go against the words of the Deity Eight-Fold-Thing-Sign-Master. I will yield up this Central Land of Reed-Plains according to the command of the august child of the Heavenly Deities." So they returned again, and asked the Deity Master-of-the-Great-Land [saying]: "Thy children the two Deities the Deity Thing-Sign-Master and the Deity Brave-August-Name-Firm have said that they will follow and not go against the commands of the august child of the Heavenly Deities. So how is thy heart?" Then he replied, saying: According as the two Deities my children have said, I too will not go against them. In accordance with the [heavenly] command, I will at once yield up this Central Land of Reed-Plains. But as to my place of residence, if ye will make stout the temple-pillars on the nethermost rock-bottom, and make high the cross-beams to the Plain of High Heaven like the rich and perfect august nest where the august child of the Heavenly Deities rules the succession of Heaven's sun, and will deign to establish me, I will hide in the eighty (less than a hundred) road-windings, and wait on him. Again, as for my children the hundred and eighty Deities, if the

Deity Eight-Fold-Thing-Sign-Master will be the Deities,
 august rear and van and will respectfully serve them,
 104 there will be no disobedient Deities."²⁷ Having thus
 spoken [he hid himself.²⁸ So in accordance with his
 word,²⁹] they built a heavenly august abode on the
 shore³⁰ of Tagishi³¹ in the land of Idzumo; and the
 Deity Wondrous-Eight-Spirits,³² grandson of the Deity of
 Water-Gates,³³ was made butler to offer up the heavenly
 august banquet, when,³⁴ having said prayers, the Deity
 Wondrous-Eight-Spirits turned into a cormorant, went
 down to the bottom of the sea, took in his mouth red
 earth from the bottom, made eighty heavenly platters,
 and, cutting sea-weed³⁵ stalks, made a fire-drill mortar,
 and made a fire-drill pestle out of stalks of *komo*,³⁶ and
 drilled out fire, saying: "This fire which I have drilled
 105 will I burn until, in the Plain of High Heaven, the soot
 on the heavenly new lattice of the gable of His August-
 ness the Wondrous-Divine-Producer-the-August-Ancestor³⁷
 hang down eight hand-breadths; and as for what is
 below the earth, I will bake down to the nethermost
 rock-bottom, and,—the fishing sailors, who spread their
 thousand-fathom ropes of paper-mulberry and angle,
 having with many shouts drawn in and landed the
 large-mouthed small-finned perch,—I will offer up the
 heavenly true fish-food so that the split bamboos bend."³⁸
 So the Brave-Awful-Possessing-Male-Deity re-ascended
 [to Heaven], and reported how he had subdued and
 pacified the Central Land of Reed-Plains.

1. Literally, "to send again."

2. *Izu-no-uo-ha-bari no kani*. We have already seen (Sect. VIII, Note 15) this name (*minus* the title of Deity) as the appellation of the sword with which Izanagi ("the Male-Who-Invites") decapitated his son

Kagu-tsu-*chi* ("Shining Elder") for having by his birth caused the death of Izanami ("the Female-Who-Invites.") This sword's alternative name appears immediately below as the alternative name of this deity,—*Ame-no-~~no~~-ha-bari-no-kami*, i.e., "the Deity Heavenly-Point-Blade-Extended." Motowori's gloss to the effect that the deity was the *spirit* of the sword has no warrant from the text.

3. *Take-mika-dan-chi-no-~~no~~-no-kami*. See Sect. VIII. Note 7.

4. Here, as in Sect. IX. (Note 6) the character 且, "moreover," occurs where some other Conjunction would seem more appropriate both in Japanese and in English. We may here understand it to be used for "but."

5. *Ame-no-haku-no-kami*. The interpretation of *haku* as "deer" is Hirata's. See his "Exposition of the Ancient H'sories," Vol. XXII, p. 6, and *conf.* the remarks on Mount Kagu in Sect. VII. Note 12 of this translation.

6. Literally, "in this road."

7. The First Personal Pronoun is here represented by the humble character 僕, "servant."

8. See Sect. VIII, Note 7.

9. *Tori-hune-no-kami*. See Sect. VI, Note 24.

10. The word "little" is merely a sort of Honorific Expletive.

The true etymology of this word is doubtful; for Motowori's proposal to derive it from *ina se*, supposed to mean "no or yes" (諾否), in allusion to the question here put to the Deity Master-of-the-Great-Land is a mere fancy, and does not provide for the alternative forms *Iasa* and *Iaso*, which occur in other documents.

12. See Sect. VIII, Note 1.

13. *I.e.*, as Motowori explains, hilt downwards.

14. The "Chronicles" say that they "squatted."

15. *I.e.*, "What sayest thou to this our decree?"

16. Here and below the humble character 僕, "servant," is used for the First Personal Pronoun.

17. *Ya-he-koto-shiro-mu-shi-no-kami*. For this difficult name see Sect. XXVI, Note 7.

18. See Sect. XXVII, Note 1.

19. Or, "We will."

20. *I.e.*, He capsized his boat and himself into the sea,—the place being one where (as is still done in Japan) a large space of shallow water had been fenced in with posts, and stuck over with branches of

trees, a single opening being left for fish to enter by,—then clapped his hands in token of departure, and sank to the bottom.—This is Hirata's interpretation of the passage, which is a difficult one, and is differently understood by Motowori, whom Mr. Satow has followed in one of his notes to the Rituals (see Vol. VII, Pt. II, p. 122 of these "Transactions"), rendering it thus: "He then trod upon the edge of his boat so as to overturn it, and with his hands crossed back to back (in token of consent), transformed his boat into a green fence of branches, and disappeared." A careful comparison of the remarks in Motowori's Commentary (Vol. XIV, pp. 16-19) with those in Hirata's "Exposition of the Ancient Histories" (Vol. XXII, pp. 50-55) and with the text itself, as also with the text of the parallel passage in the "Chronicles," has however left no doubt in the mind of the translator that Hirata's view is the correct one.

21. *Takt-mi-na-gata-no-kami*. The interpretation of the name is that proposed by Motowori.

22. *I.e.*, a rock which it would take a thousand men to lift.

23. This expression seems here, as Motowori says, to be used in the sense of "Come on!" It has survived in the modern word *sanika*, which sometimes has that meaning.

24. *I.e.*, the Brave-Awful-Male-Deity's hand turned first into an icicle and next into a sword-blade on being touched by the Deity Brave-August-Name-Firm, to the alarm and hurt of the latter.

25. *I.e.*, the Lake of Suha. No satisfactory etymology of the name is forthcoming.

26. In later times called *Shinano*. The usual derivation of the word is that which connects it with *shina-zaka*, "mountainous ascents,"—an appropriate enough name for the province in question. It is, however, more probably derived from *shina*, the name of a tree resembling the lime (*Tilia cordata*) and *nu* or *no*, "moor."

27. *I.e.* "If ye will build me a temple founded on the nethermost rocks and reaching up to Heaven like unto the august residence of the Heavenly Deity who is coming to replace me as sovereign upon earth, I will vanish to Hades, and serve him there; and as for the Gods my children, none of them will rebel against their new Lord, if the Deity Thing-Sign-Master be accepted as the protector of his escort."—Some of the expressions in the original stand in need of explanation. *Su*, here rendered "nest" in accordance with the character 巢 employed in writing it, may mean "lattice" (簾), and refer to the lattice-work over the hole

in the chimney of the roof. The "succession of Heaven's sun" (in Japanese *ama tsu hi-tsuji*) means the inheritance of the sovereignty of Japan, or of Idzumo. *Momotaradeu* ("less than a hundred") is the Pillow-Word for *ya 1*, "eighty," and for some other words; it must be disregarded in making sense of any sentence in which it occurs. The "eighty road-windings" signify, says Motowori, an immensely long way," and are here meant for the long road leading to Hades or for Hades itself (Conf. Sect. XCVI, Note 7). In rendering the last sentence of the passage (that commencing "Again, as for my children," etc.), which is particularly vague, the translator has been guided by Motowori's opinion, which seems the most satisfactory one. It must be understood that the deities whose rear and van the Deity Thing-Sign-Master is to become, are those who are about to escort the new sovereign down from heaven.

28. *I.e.*, disappeared.

29. The passage placed within brackets is supplied by Motowori to fill up an evident omission in the text.

30. Literally "little shore." See Note 10 to this Section.

31. The derivation of *Taginhi* is doubtful; but *conf.* Sect. LXXIX, Note 2. Motowori remarks that we seem to have here the old name of the place now known only, on account of the temple which it contains, as *Kidauki no Oho-yashiro*, *i.e.* "the pestle-hardened great shrine."

32. *Kushi-ya-tama-no-hami*. Motowori proposes to consider *tama* as a contraction of *tamube*, "offering," and to take the name to signify "the Deity of Wondrous Increasing Offerings." Hirata's interpretation, which is followed in the translation, seems better, as the term "eight spirits" or "eight [fold] spirit" accords with the religious role attributed to this Deity without necessitating any hazardous philological conjectures. The actual character used to write the disputed word is 玉, "jewel."

33. See Sect. VI. Note 9.

34. The word "when" must be understood resumptively, as signifying that the way in which he carried out his task was by turning into a cormorant, making platters, etc.

35. It is uncertain whether the word *me* (海布), here rendered seaweed, is a general designation or the name of a particular species.

36. Supposed to be the same as, or similar to, the modern *hon-dahara* (*Holothura macrantha*).

37. *Kansu-yuu-bi-mi-ya-no-hami*.

38. The translator has followed Moribe in the interpretation of the first part and Hirata in the interpretation of the latter part of this extremely difficult passage, which is a crux to all the commentators, but

whose general sense at least is this: "I will continue drilling fire for the God's kitchen, until the soot hangs down from the roof of the temple of the Ancestral Deity in Heaven above, and until the earth below is baked down to its nethermost rocks; and with the fire thus drilled will I cook for him the fish brought in by the fishermen, and present them to him in baskets woven of split bamboos which will bend beneath their weight."—Another plausible interpretation of the original expression rendered by these last two words is that they are simply the Pillow-Word for *tsuwano-tsunowae ni*, "bending." The rope with which the fishermen are supposed to have angled is described in detail by Hirata ("Exposition of the Ancient Histories," Vol. XXIV. p. 21) as a long rope from which other strings, each with a hook attached, depended, and is said by him to be still in use in the provinces of Shimofusa (Shimōsa) and Hitachi. The "lattice of the gable" must be understood to mean bamboo lattice covering a hole beneath the gable, which served as a chimney. Motowori's remarks on this passage will be found in Vol. XIV. pp. 39-42 of his Commentary, and Moribe's on the words *to-daru ama no niki-su* (rendered "on the heavenly new lattice of the gable") in his "Examination of Difficult Words," Vol. II. pp. 26-29; the latter especially are well worth perusal by the student. Mr. Satow, in one of the notes to his translation of the Rituals, (See Vol. IX, Pt. II, p. 209 of these "Transactions"), gives a somewhat divergent rendering of this passage, following, as he does, the interpretation given by Motowori. It is as follows: "The fire which I have drilled will I burn until the soot of the rich and sufficing heavenly new nest of the PARENT Kami-musubi in heaven hangs down many hand-breadths long, and the earth below will I bake down to its bottom-most rocks, and stretching a thousand fathoms of paper-mulberry rope, will draw together and bring ashore the fisherman's large-mouthed small-finned *musubi*, [and] will offer up the heavenly fish-food on bending split bamboos."

[SECT. XXXIII.—THE AUGUST DESCENT FROM HEAVEN OF
HIS AUGUSTNESS THE AUGUST GRANDCHILD.]

Then the Heaven-Shining-Great-August-Deity and the High-Integrity-Deity¹ commanded and charged the Heir Apparent² His Augustness Truly-Conqueror-I-Conquer-

Swift-Heavenly-Great-Great-Ears' [saying: "The Brave-Awful-Possessing-Male-Deity] says that he has now finished pacifying the Central Land of Reed-Plains. So do thou, in accordance with our gracious charge, descend to and dwell in and rule over it." Then the Heir Apparent His Augustness Truly-Conqueror-I-Conquer-Conquering-Swift-Heavenly-Great-Ears replied, saying: "While I¹ have been getting ready to descend, there has been born [to me] a child whose name is His Augustness Heaven-Plenty-Earth-Plenty-Heaven's-Sun-Height-Prince-Rice-ear-Ruddy-Plenty.² This child should be sent down." [³As for this august child,⁷ he was augustly¹⁰⁷ joined to Her Augustness Myriad-Looms-Luxuriant-Dragon-fly-Island-Princess,⁸ daughter of the High-Integrating-Deity, and begot children: His Augustness-Heavenly-Rice-ear-Ruddy,⁹ and next His Augustness Prince-Rice-ear-Ruddy-Plenty.¹⁰] Therefore, in accordance with these words, they laid their command on His Augustness Prince Rice-ear-Ruddy-Plenty, deigning to charge him with these words: "This Luxuriant Reed-Plain-Land-of-Fresh-Rice-ears" is the "land over which thou shalt rule." So [he replied]: I "will descend from Heaven according to your commands." So when His Augustness Prince-Rice-ear-Ruddy-Plenty was about to descend from Heaven, there was at the eight-forking road of Heaven a Deity whose refulgence reached upwards to the Plain of High Heaven and downwards to the Central Land of¹⁰⁸ Reed-Plains. So then the Heaven-Shining-Great-August-Deity and the High-Integrating Deity commanded and charged the Heavenly-Alarming-Female-Deity¹¹ [saying]: "Though thou art but a delicate female, thou art a Deity who conquers in facing Deities.¹² So be thou the

one to go and ask thus: 'This being the road by which our august child is about to descend from Heaven, who is it that is thus there?'¹⁴ So to this gracious question he replied, saying "I¹⁵ am an Earthly Deity named the Deity Prince of Saruta.¹⁶ The reason for my coming here is that, having heard of the [intended] descent of the august child of the Heavenly Deities, I have come humbly to meet him and respectfully offer myself as His Augustness's vanguard."¹⁷ Then joining to him His Augustness Heavenly-Beckoning-Ancestor-Lord, His Augustness Grand-Jewel, Her Augustness Heavenly-Alarming-Female, Her Augustness I-shi-ko-ri-do-me, and His Augustness Jewel-Ancestor,¹⁸ in all five chiefs of companies,¹⁹ they sent him down from Heaven. Thereupon they
109 joined to him the eight-feet [long] curved jewels and mirror that had allured [the Heaven-Shining-Great-August-Deity from the Rock-Dwelling,²⁰] and also the Herb-Quelling-Great-Sword,²¹ and likewise the Deity Thought-Includer, the Hand-Strength-Male-Deity, and the Deity Heavenly-Rock-Door-Opener²² of Eternal Night,²³ and charged him thus: "Regard this mirror exactly as if it were our august spirit, and reverence it as if reverencing us".²⁴ Next did they say: "Let the Deity thought-Includer take in hand our affairs, and carry on the government." These two Deities are worshipped at the temple of Isuzu.²⁵ The next, the Deity of Luxuriant-
110 Food,²⁶ is the Deity dwelling in the outer temple of Watarahi.²⁷ The next, the Deity Heavenly-Rock-Door-Opener, another name for whom is the Wondrous-Rock-True-Gate-Deity, and another name for whom is the Luxuriant-Rock-True-Gate-Deity,²⁸—this Deity of the August Gate.²⁹ The next, the Deity Hand-Strength-Male,

dwells in Sanagata. Now His Augustness the Heavenly-Beckoning-Ancestor-Lord (is the ancestor of the Nakatomi Chieftains);²⁴ His Augustness Grand Jewel (is the ancestor of the Imibe Headmen);²⁴ Her Augustness the Heavenly-Alarming-Female (is the ancestress of the Duchesses of Saru²⁵); Her Augustness I-shi-ko-ri-do-me (is the ancestress of the Mirror-Making Chieftains);²⁵ His Augustness-Jewel-Ancestor (is the ancestor of the Jewel-Ancestor Chieftains).²⁵

1. *Taba-gi-no-hami*. See Sect. XXXI. Note 13.

2. It will be remembered that this god was son of the Sun-goddess (or of her brother *Susa-no-owo*, "the Impetuous Male";—see Sect. XII. Note 18, and also the first two sentences of Sect. XIV and the first sentence of Sect. XV). The characters rendered "Heir Apparent" are 太子, which form the usual Chinese equivalent of that term, and were borrowed by the Japanese. Motowori's reading of them as *Hi-tsuji no miiko*, "Prince of the Sun's Succession," has no authority but his own patriotic fancy.

3. For this tremendous name see Sect. XIII Note 18.

4. The humble character 僕, "servant" is used for the First Personal Pronoun.

5. *Ame-nigihahi-kuni-nigihahi-ama-tsu-hi-daka-hiko-ho-no-ni-nigi-no-mi-koto*. Excepting as regards the final *gi* of *ni-nigi*, which it is surely better with Hirata to consider as helping to form the word *nigi*, "plenty," than to take it as a separate word signifying "lord," as Motowori does, the translation follows Motowori's interpretation of the various component parts of this tremendous name, which is mostly abbreviated to its latter portion. It is precisely to this latter portion (the syllables *hiko-ho-no-nigi*) that considerable doubt attaches. *Ho* might mean "fire" rather than "rice-ears," and Motowori himself suggests that *ni-nigi* should perhaps be regarded as a corruption of *nigi-kahi*, "plentiful spikes of grain," rather than as "ruddy plenty." About the meaning of the rest of the name there cannot be much doubt. "Heaven's Sun Height" must be understood as an honorific designation signifying "high as the sun in heaven."

6. The translator puts this sentence between brackets because it is an evident interruption of the main story. Indeed the edition of 1687 prints it as a note to the text. The grammar, of it is curious, as, on a first

reading, one would be tempted to suppose that "this child," i.e., His August *Ame-nigishi-kuni-nigishi-amatsu-hi-daka-hiko-ho-no-ni-nigi*, was the father of *Hiko-ho-no-ni-nigi*. But the latter name is but an abbreviated form of the former, and the god could not be his own father. The meaning rather is (and such a construction is not so forced in Japanese as it sounds in English): "As for the parentage of this child, he was born of the marriage [of His Augustness Truly-Conqueror-etc.] with Her Augustness Myriad-Looms-etc. Princess. There is, however, real confusion in the traditional genealogy, as the "Chronicles" make the deity in question father to His Augustness Heavenly-Rice-ear-Ruddy, instead of younger brother.

7. *Viz.* His Augustness Truly-Conqueror-etc.

8. *Yorodai-hata-toyo-aki-dau-shi-hime-no-mikoto*. Mabuchi, as quoted by Motowori, suggests that *yorodai*, "myriad," should be connected with the word *yoroshi* "good," as signifying an extreme degree, the *ne plus ultra*. But, though perhaps a good guess at the origin of the word, it need not affect our estimate of its actual signification. The translator has, however, followed Mabuchi in considering the syllable *shi* as an apocopated form of *shima*, "island," and *Aki-dau-shi[ma]* as having its usual signification of "Dragon-fly Island" (more literally "Island of the Autumn Insect") rather than accept Motowori's explanation of *shi* as representing the Verb *chijimu*, "to be puckered," and of the whole compound *aki-dau-shi* as signifying "crape like dragon-flies' wings." Not only is there no mention of crape in other passages of these "Records," but the derivation does not, to say the least, recommend itself on philological grounds.

9. *Ame-no-ho-akari-no-Mikoto*. The word rendered "ripe" will bear equally well the interpretation of "red."

10. *Hiko-ho-no-ni-nigi*, the abbreviated form of the name in Note 5.

11. *Toyo-aki-hara-no-midau-ho-no-kuni*. This periphrastic synonym of Japan has appeared under a slightly shorter form in Sect. IX (Note 18).

12. *Ame-no-udau-me-no-kami*, the goddess whose loud, bold merriment was the chief cause of the Sun-Goddess emerging from her retreat in the cavern (see Sect. XVI, Note 38).

13. *I.e.*, "The brazen-facedness allows thee to stare others out of countenance, and make them uneasy."

14. Between this sentence and the next, the Alarming-Female-Deity must be supposed to have gone on her embassy and to have delivered the message with which she had been entrusted.

15. Written 僕, literally "servant."

16. *Saruta-biko-no-kami*. This is Motowori's reading. The more usual reading is *Saruda-biko*, transposing the *nigori*. Hirata prefers to read *Sada-biko*, and takes *Saruta* or *Sada* to be the name of a place, which indeed seems the most acceptable view. The name actually signifies "monkey field." Motowori's interpretation of its import is a marvellous example of Japanese etymological gymnastics (see Vol. XV, p. 16 of his Commentary). Moribe's derivation from *sari-kote-hiko* 達果彦 is no better.

17. Or "guide."

18. For these five names and for the Deity Thought-Includer and the [Heavenly.] Hand-Strength-Male-Deity mentioned a few lines further on, see Sect. XVI, Notes 15, 16, 28, 12, 13, 7, and 27 respectively.

19. *Tomo-no-wo*. This expression is here taken to refer to the various offices assumed by the five deities in question at the time of the withdrawal of the Sun-Goddess into the cave. It signifies properly the head of a company.

20. The allusion is to the story in Sect. XVI. Moribe, in his Critique on Motowori's Commentary, points out that it was only the mirror which allured the goddess from the cave. In the Japanese original of this passage, however, even more than in the English translation, the expression "that had allured" is made to refer to both objects.

21. Obtained from the tail of the Serpent of Koshi. See the story in Sect. XVIII.

22. *Ame-no-ika-to-wake no kami*. Hirata observes that this must not be considered as the name of an independent Deity, but be taken simply as an alternative name of *Ame-no-ta-jihara-wo-no-kami* (the "Heavenly-Hand-Strength-Male-Deity"). The part taken by this Deity in the legend narrated in Sect. XVI seems a sufficient warrant for such an opinion, though a little lower down in this Section the two are again mentioned separately.

23. *Toku-yo*. These words, which, according to the rules of Japanese construction, are placed at the commencement of the clause, must be understood to apply either to the three gods collectively or to the first-mentioned (the Deity Thought-Includer) alone.

24. Or "worshipping before us," or "in our presence." The strictly logical concordance of an English sentence makes it appear as if the mirror were to be taken to represent the spirit of both Deities whose names are subjects of the first clause. In Japanese, however, all such concordances are much more loosely observed, and it is only the spirit of the Sun-Goddess that we must understand to be here intended.

25. *Izuzu* (literally "fifty bells," or else perhaps the name of a kind of grass with which the neighbourhood may originally have been overgrown) is the name of the site of the "Inner Temple" of Ise. It is in the Japanese text preceded by the Pillow-Word *saku-kushiro*, literally "rent bracelet." See Mabuchi's "Dictionary of Pillow-Words" 1, v.

26. *Toyo-uke-no-hami*, the same as *Toyo-uke-hime* (see Sect. VII Note 6). The mention of this goddess in this place is curious, as she would not seem to be connected with the legend. Motowori, however, supposes that it is through some accidental omission that she does not figure in the list of deities said to have accompanied the heaven-descended Sovereign.

27. This name signifies "meeting when crossing" or "crossing to meet," and is connected by the commentators with an unimportant tradition, for which see Motowori's Commentary, Vol. XV. y. 48.

28. These two names are in the original *Kushi-ika-ma-do-no-hami* and *Toyo-ika-ma-do-no-hami*. The tradition in the "Gleanings of Ancient Story" makes them two separate deities.

29. Viz. of the gate or gates of the Imperial Palace.

30. Etymology obscure.

31. *Nakatomi no murashi*. *Nakatomi* is taken by Motowori to be a contraction of *naka-tori-oni*, and by Mabuchi to be a contraction of *naka-tsu-oni*, either of which may be freely rendered "middlemen," "intercessors," referring to the religious functions which were hereditary in this family. (See "Commentary on the Ritual of the General Purification," Vol. II. pp. 2-3.)

32. *Imibe no obito*. *Imibe* is derived from *imu*, "to avoid," i.e. "to abstain from," and *mure*, "a flock" or "collection of persons," "a clan," and refers to the religious duties of this hereditary class of priests, which naturally required their avoidance of all ceremonial uncleanness. The word "priest" would fairly, though freely, represent the meaning of the compound.

33. *Saru me no kimi*. For the traditional origin of this name see Sect. XXXV. These "duchesses" were priestesses; but it is a matter of dispute between the commentators whether the title was simply an official one, or hereditary in the female line.

34. *Kagami-tsukuri no murashi*. Of this family nothing would seem to be known.

35. *Tama-no-ya* (or *Tama n'Oya*) *no murashi*. But the name should probably be *Tama-tsuburi no murashi*, i.e. "Jewel-Making Chieftains," a "gentile name" which is found in the later literature. Perhaps, however, we should understand both this name and the previous one to be simple inventions by names of which divine ancestry was claimed for the hereditary guilds of jewellers and mirror-makers.

[SECT. XXXIV.—THE AUGUST REIGN IN HIMUKA OF HIS 111
AUGUSTNESS PRINCE RICE-EAR-RUDDY-PLenty.]

So then [the Heaven-Shining-Great-August-Deity and the High-Integrating-Deity] commanded² His Augustness Heaven's-Prince-Rice-ear-Ruddy-Plenty; and he, leaving the Heavenly Rock-Seat,³ pushing asunder the eight-fold heavenly spreading clouds, and dividing a road with a mighty road-dividing, set off floating shut up in the Floating Bridge of Heaven,⁴ and descended from Heaven onto the peak of Kuzhifuru which is Takachiho in Tsu-kushi.⁵ So His Heavenly Great Wondrous Augustness⁶ and His Augustness Heaven's-Round-Eyes,⁷ both⁸ taking on their backs the Heavenly rock-quivers,⁹ taking at their side the large mallet-headed swords,¹⁰ taking in their hands the Heavenly vegetable-wax-tree bow,¹¹ and clasping under their arms the Heavenly true deer-arrows, stood in his august van in respectful attendance. So His Heavenly-Great-Wondrous-Augustness (is the ancestor of the Kume Lords).¹² Thereupon he said: "This place is opposite to the "land of Kara."¹⁴ One comes straight across to the august Cape of Kasasa;¹⁵ and it is a land whereon 113
the morning sun shines straight, a land which the evening sun's sunlight illumines. So this place is an exceedingly good place."¹¹ Having thus spoken, he made stout the

temple-pillars on the nethermost rock-bottom, and made high the cross-beams to the Plain of High Heaven," and dwelt there.

1. Motowori makes Sect. XXXIV commence here, and it seems on the whole best to follow him in so doing, as the entire period of the reign on earth of the first of the heaven-descended gods is thus included in one Section. On the other hand, the "Descent from Heaven," which gives its name to the preceding Sect., cannot properly be said to be accomplished until the end of this first sentence of Sect. XXXIV. It will be remembered that the Japanese name of this first deity-king is (in its abbreviated and most commonly used form) *Hiko-ho-no-ni-nigi*.

2. Motowori proposes to suppress the character 詔, "commanded," in this clause, and the character 而, "and," at the beginning of the next, and to take the Prince as the subject of the whole sentence. This would be convenient; but the characters 詔 and 而 are in all the texts.

3. *I.e.*, his place in Heaven. The original Japanese of the term is *ama-no-ikakura*.

4. The translator has adopted the interpretation proposed by Hirata, the only commentator who gives an acceptable view of this extremely difficult clause, which Motowori admitted that he did not understand. It must be remembered that Hirata identifies the "Floating Bridge of Heaven" with the "Heavenly Rock-Boat." (For details see his "Exposition of the Ancient Histories," Vol. XXVII. pp. 31-32).

5. Tsukushi, anciently the name of the whole of the large island forming the South-Western corner of Japan, and Himuka (in modern pronunciation Iliuga), one of the provinces into which that island is divided, have already been mentioned in Sect. V. Note 14 and Sect. X Note 4 respectively. It is uncertain whether the mountain here named is the modern Takachiho-yama or Kirishima-yama, but the latter view is generally preferred. *Kushifuru* is explained (perhaps somewhat hazardously) as meaning "wondrous," while *Taka-chi-ho* signifies "high-thousand-rice-ears."

6. *Ame-no-ohi-hi no mikoto*. The interpretation is only conjectural.

7. *Ame-no-kame no mikoto*. The traditional origin of this curious name will be found below in the third and fourth Songs of Sect. LI (see Notes 21 and 22 to that Section), where the "sharp slit eyes" of this worthy are specially referred to. But Moribe seems to prove that *Ame* is in reality not a personal name at all, but simply the old term for

"army," through a misconception of the original import of which has arisen the idea that *Oho-kume* and *Oho-tomo* were two distinct personages. The elaborate and interesting note on this subject in his "Examination of Difficult Words," Vol. II, pp. 46-55 is well worth consulting. The only point in which the present writer differs from him is with regard to the etymology of the word *kume*, which Moribe connects with *kumi*, "a company," and *kuma*, "a bravo," whereas in the opinion of the former it is probably nothing more nor less than an ancient mispronunciation of the Chinese word *chun* (軍) modern Japanese *gun*, "army," "troops."

8. The Auxiliary Numeral here used is that properly denoting human beings, not deities,—*futari* (二人), instead of *futa-hashira* (二柱).

9. In Japanese *ama no iha-yugi*.

10. This is the generally received interpretation of the obscure original term *kabu-tsuchi* (or *kabu-tsutsumi*) *no tachi*, the parallel term *ishi-tsutsumi* being understood to mean "a mallet-headed sword made of stone." (Both names appear below in the Song at the end of Sect. XLVIII. Note 4). Moribe, however, in his "*Idun no Chi-waki*," rejecting the opinion that any part of the swords were made of stone, explains *kabu-tsutsumi* in the sense of "broad-tempered" and *ishi-tsutsumi* in that of "hard-tempered."

11. For the bows and arrows here mentioned see XXXI. Note 5.

12. *Ohotomo no murashi*, a common "gentile name" down to historical times. *Oho-tomo* means "numerous companies" or "large tribe," in allusion, as Moribe supposes, to the force of which the personage here mentioned was the general.

13. *Kumt no atake*. *Conf.* Note 7.

14. Or *Kan* according to the Sinico-Japanese reading. We might render it in English by Korean. The Chinese character is 韓.

15. Etymology uncertain. An alternative form of this name, which is preserved in the "Chronicles," is *Nagasa*, which Hirata thinks may stand for *Nagasaki*.

16. This is the sense of the original Japanese text of this passage as literally as it can be rendered, and so the older editors understood it. Motowori however, though not daring actually to alter the characters, assumes that they are corrupt, and in his *kana* rendering gives us this instead: "Thereupon, passing searchingly through a bare backed empty country, he arrived at the august cape of Kasasa, and said: 'This land is a land whereon the morning sun shines straight, etc.'" His evident reason for wishing to alter the reading is simply and solely to conceal

the fact that Korea is mentioned in a not unfriendly manner, in the traditional account of the divine age, *i.e.* long before the epoch of its so-called revelation and conquest by the Empress Jin-gō (see Sect. XCVI to XCVIII). That the parallel passage of the "Chronicles" lends some sanction to his view is no excuse for so dishonest a treatment of the text he undertakes to commentate; for the "Records" and the "Chronicles" often differ greatly in the accounts they have preserved. One of Moto-wori's arguments is that, as Kasava is said to have been in the province of Hinga, it could not have been opposite to Korea, seeing that Hinga faces east and not west. He here forgets that a little later on in his own same Commentary (Vol. XVII, p. 86) he asserts that Hinga in ancient times included the provinces of Ohosumi and Satsuma, the latter of which does face west.

17. *I.e.*, he built himself a palace to dwell in (Conf. Sect. XXXII, Note 27).

[SECT. XXXV.—THE DUCHESS OF SARU.]

So then he charged Her Augustness the Heavenly-Alarming-Female [saying]: "Do thou, who wast the one to make known this Great Deity Prince of Saruta who respectfully served as my august vanguard,¹ respectfully escort him [back]; and do thou likewise bear the august name of that Deity, and respectfully serve me." Wherefore the Duchesses of Saru bear the name of the Male Deity the Prince of Saruta, and the women are Duchesses of Saru.²

1. See Sect. XXXIII from a little before Note 11 to Note 17.

2. *Q.d.*, instead of the men being Dukes, as would be more natural. The title was confined to females (see Sect. XXXIII, Note 33).

[SECT. XXXVI.—THE DEITY PRINCE OF SARUTA
AT AZAKA.]

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Now when this Deity Prince of Saruta dwelt at Azaka,¹ he went out fishing, and had his hand caught by a *hirabu* shell-fish,² and was drowned in the brine of the sea. So the name by which he was called when he sank to the bottom was the Bottom-Touching-August-Spirit;³ the name by which he was called when the sea-water gurgled up was the Gurgling-up-August-Spirit;⁴ the name by which he was called when the bubbles formed was the Bubble-Bursting-August-Spirit.⁵ Thereupon [Her Augustness the Heavenly-Alarming-Female], having escorted [back] the Deity Prince of Saruta, came back,⁶ and at once drove together all the things broad of fin and the things narrow of fin,⁷ and asked them, saying: "Will ye respectfully serve the august son of the "Heavenly Deities?"—upon which all the fishes declared that they would respectfully serve him. Only the *bêche-de-mer* said nothing. Then Her Augustness the Heavenly-Alarming-Female spoke to the *bêche-de-mer*, saying: "Ah! this mouth is a mouth that gives no reply!"—and [with these words] slit the mouth with her stiletto.⁸ So at the present day the *bêche-de-mer* has a slit mouth. Wherefore [from august reign to] august reign, when the offerings of the first-fruits of Shima⁹ are presented [to the Emperor], a portion of them is granted to the Duchesses of Saru.

1. Etymology unknown.

2. What species was denoted by this ancient name is not clear; but one of Motowori's suggestion, to the effect that it may have been identical with the modern *sarube-yahi* (a shell of a family *Arca*, probably *Arca subcrenata*), the origin of whose name would thus be traced up to the mythological age, is at least ingenious.

3. *Saku-daku-mi-tama.*

4. *Trubu-tatsu-mi-tama.*

5. *Aha-taku-mi-tama.* *Saku* might be translated by "opening," "forming," etc. It is the same word as that used to express the blossoming of a flower.

6. The characters rendered "came back" are 還到. Motowori and Hirata believe 還 to be put erroneously for 罷, which would give the sense of "arrived there," and would thus enable us to locate the episode of the fishes at Ise instead of in Iliuga, which would better suit the concluding clause of this Section narrating the participation of the Duchesses of Saru in the first-fruits of the province of Shima. If the word Shima however here means, not the province of that name, but simply "islands" in general, there is nothing to be gained by the proposed emendation, which has moreover no sanction from any text; and it may be added that no notice is to be found in any history of the custom here said to have existed.

7. *I.e.* all the fishes both great and small.

8. Literally, "small string-sword," supposed to have been so called from its having been carried inside the garments, attached to the under-belt.

The smallest of the Japanese provinces, situated to the East of Ise. The name signifies "island," and it is possible that it ought here to be taken in that sense as a common noun.

[SECT. XXXVII.—THE CURSE OF THE DEITY GREAT-MOUNTAIN-POSSESSOR.]

Hereupon His Augustness Heaven's-Sun-Height-Prince-Rice-ear-Ruddy-Plenty met a beautiful person at the august cape of Kasasa, and asked her whose daughter she was. She replied, saying: "I am a daughter of the Deity-Great-Mountain-Possessor,¹ and my name is the Divine-Princess-of-Ata,² another name by which I am called being Princess-Blossoming-Brilliantly-Like-the-Flowers-of-the-Trees."³ Again he asked: "Hast thou

any brethren?"⁴ She replied, saying: "There is my elder sister, Princess-Long-as-the-Rocks."⁵ Then he charged her, [saying]: "Ego sun cupidus coiendi tecum. Tibi quomodo "videtur?" She replied, saying: "I" am not able to say. My father the Deity Great-Mountain-Possessor will say." So he sent a request [for her] to her father the Deity Great-Mountain-Possessor, who greatly delighted, respectfully sent her off, joining to her her 116 elder sister Princess Long-as-the-Rocks, and causing merchandise to be carried on tables holding an hundred;⁷ So then, owing to the elder sister being very hideous, [His Augustness Prince-Rice-ear-Ruddy-Plenty] was alarmed at the sight of her, and sent her back, only keeping the younger sister Princess-Blossoming-Brilliantly-Like-the-Flowers-of-the-Trees, whom he wedded for one night. Then the Deity-Great-Mountain-Possessor was covered with shame at Princess Long-as-the-Rocks being sent back, and sent a message [to His Augustness Prince-Rice-ear-Ruddy-Plenty], saying: "My reason for respectfully presenting both my daughters together was that, by sending Princess-Long-as-the-Rocks, the august offspring⁸ of the Heavenly Deity,⁹ though the snow¹⁰ fall and the wind blow, might live eternally immovable like unto the enduring rocks, and again that by sending Princess-Blossoming-Brilliantly-Like-the-Flowers-of-the-Trees, [they] might live flourishingly like unto the flowering of the blossoms of the trees: to insure this,¹¹ I offered¹² them. But owing to thy thus sending back¹³ Princess Long-as-the-Rocks, and keeping only Princess-Blossoming-Brilliantly-Like-the-Flowers-of-the-Trees, the august offspring of the Heavenly Deity shall be but as frail¹⁴ as the flowers of the trees." So it is for this 117

reason that down to the present day the august lives of Their Augustnesses the Heavenly Sovereigns¹² are not long.

1. See Sect. VI. Note 17.

2. *Komu-ata-tsu-hime*. *Ata* is a place in Satsuma.

3. Or "Tree." *Ko-no-hana-saku-ya-hime*. Perhaps (though there is no native authority for doing so) we might rather understand *saku* as a Causative in intention, though not in form, and render the name thus: "Princess-Causing-the-Flowers-of-the-Trees-to-Blossom." The tree alluded to is doubtless the cherry. This deity is now worshipped as the goddess of Mount Fuzhi (Fusiyama), and in common parlance the last member of the compound forming her name does not receive the *niguri*, — *hime* instead of *hime*. The syllable *ya* has no signification in this and similar names. It will be remembered that there was another sister named "Princess-Falling-like-the-Flowers-of-the-Trees." (See Sect. XX. Note 5.)

4. Or perhaps, so written 兄弟, the original expression were here better rendered by "sisters."

5. *Id.*, as enduring as the rocks. The original name is *Iha-naga-hime*.

6. The character used here and immediately below for the First Personal Pronoun is 僕, "servant."

7. *Id.*, every kind of goods as a dowry for his daughters.

8. The usual word child (子) is employed in the text; but it here almost certainly has, as Motowori suggests, a more extended meaning, and signifies the posterity of the Sun-Goddess or of Prince-Rice-ear-Ruddy-Plenty generally, i.e. the Emperors of Japan. The vaguer term "offspring" is therefore nearer to the author's intention.

9. *Id.*, either of the Sun-Goddess or of Prince-Rice-ear-Ruddy-Plenty. There is no difference in the sense, whichever of these two deities we take the speaker to refer to. The Sun-Goddess was his ancestress, and he was ancestor of the Japanese Emperors.

10. Or "snow and rain," the reading being uncertain.

11. Or "having sworn this," or "pledged [myself to the accomplishment of] this."

12. The Chinese characters used are those properly denoting the presenting of tribute.

13. Motowori proposes an emendation in this passage of 此令 to 爾今, which would not materially alter the sense.

14. The precise meaning of the syllables *a-ma-hi-na-mi*, here rendered by the words "but as frail" in accordance with Motowori's and Moribe's tentative interpretation, is extremely obscure. The parallel passage in the "Chronicles" is 木華之移落, i.e. "fading and falling like the flowers of the trees."

15. The characters rendered "Heavenly Sovereign" are 天皇, a common Japanese designation of the Emperor. It would, especially in the later volumes of this work where the expression is repeated on almost every page, be more convenient to translate by the single word "Emperor." But the commentators lay great stress on the high significance of the component portions of the title, which, they contend, was not borrowed from China, but was first used in Japan. It is first met with in Chinese history in the middle of the seventh century of our era, just early enough indeed for it to have been borrowed before the time of the compilation of these "Records." But as there was no difficulty in putting together the two component parts "Heavenly, Sovereign," it is possible that the contention of the Japanese commentators is correct. The ancient pure native term seems to have been *Sumera-mikoto*, for which Mr. Satow has proposed the rendering of "Sovereign Augustness."

[SECT. XXXVIII.—THE AUGUST CHILD-BEARING OF PRINCESS-
BLOSSOMING BRILLIANTLY-LIKE-THE-FLOWERS-
OF-THE-TREES.]

So later on Princess-Blossoming-Brilliantly-Like-the-Flowers-of-the-Trees waited on¹ [His Augustness Prince Rice-ear-Ruddy-Plenty, and said: "I² am pregnant, and now the time for my delivery approaches. "It is not fit for me to be delivered of the august offspring of Heaven privately;³ so I tell thee." Then [His Augustness Prince Rice-ear-Ruddy-Plenty] said: "Princess-Blossoming-Brilliantly!⁴ what! pregnant after one night!⁵ It cannot be my child. It must surely be the child of an Earthly Deity."⁶ Then she replied, saying: "If the child with which I am pregnant be the child of an Earthly Deity,

my delivery will not be fortunate. If it be the august child of the Heavenly Deity,⁷ it will be fortunate;”—and thereupon she built a hall eight fathoms [long] without doors,⁸ went inside the hall and plastered up [the entrance] with earth; and when the time came for her delivery, she set fire to the hall and was delivered.⁹ So the name of the child that was born when the fire was burning most fiercely was His Augustness Fire-Shine¹⁰ (this is the ancestor of the Hayabito, Dukes of Ata);¹¹ the name of the child born next was His Augustness Fire-Climax;¹² the august¹³ name of the child born next was His Augustness Fire-Subside,¹⁴ another name for whom is His Augustness Heaven's-Sun-Height-Prince-Great-Rice-ears-Lord-Ears¹⁵ (three Deities¹⁶ in all).

1. More literally “came to”; but the character which is employed implies that her visit was to a superior.

2. Written with the character 妾, a “concubine” or “handmaid” a common self-deprecatory equivalent of the First Personal Pronoun in Chinese, when the speaker is a woman.

3. *I.e.* “screally,” “without telling thee.”

4. In this one instance only is the name thus abbreviated. Moto-wori supposes it to be on account of the scorn implied in the god's words.

5. Literally, “one sojourn.”

6. See Sect. I. Note 11. Here of course one of the gods of the same country-side is meant.

7. *I.e.* “thy child and the Sun-Goddess descendant.”

8. That is to say that it remained doorless after she had, as stated, immediately below, plastered up the entrance.

9. *Viz.* of child, not from the flames. There is no ambiguity in the Japanese expression.

10. *Ho-deri-na-mikoto.*

11. *Hayabito-ata-no-himi.* Ata is, as has been already stated in Note 2 to Sect. XXXVII, the name of a place in Satsuma. *Hayabito* (“swift men,” “bold men,” literally, if we follow the Chinese characters “falcon men”) was an ancient designation of the inhabitants of the southwestern corner of Japan which was subsequently divided into the provinces

of Satsuma and Ohosumi, and came by metonymy to be used to denote the province of Satsuma itself, for which reason it remained as the Pillow-Word for the word Satsuma even after the exclusive use of this latter name had been established. In after times the *hayabito* (also contracted to *hayato* and *haito*) were chiefly known as forming the Infantry of the Imperial Guard, a curious choice of provincials for which mythological sanction was invoked. They are also said to have furnished the performers of a symbolic dance mentioned at the end of Sect. XLI (see Note 3 to that Sect.) In later Sections of this work, the translator has ventured to render *hayabito* by "man-at-arms."

12. *Ho-miseri-no-mikoto*.

13. The Honorific is doubtless prefixed in this case and not in the others, because it was to this prince or deity that the Imperial House traced its descent. Motowori's *kana* reading, which prefixes Honorifics to all such names indifferently, obliterates this delicate distinction.

14. *Ho-teori-no-mikoto*. The derivation of this name is less clear than that of his elder brothers. Motowori's proposal to consider it as a corruption of *ho-yohari*, "fire weakening," is however plausible; and as this triad of names is evidently intended to paint the stages in the progress of the conflagration, the import of the third must be something very like what Motowori suggests, even if his guess at the original form of the word be not quite correct. The names of all three brethren differ more or less in the parallel passage of the "Chronicles."

15. *Ama-tsu-hi-daka-hiko-ho-ho-de-mi-no-mikoto*. The interpretation of the last four members of this compound name is extremely doubtful.

16. The actual word in the text is not *kami*, "deity," but its Auxiliary Numeral *hashira*.

[SECT. XXXIX.—THE AUGUST EXCHANGE OF LUCK.]

So His Augustness Fire-Shine was a prince who got his luck¹ on the sea, and caught things broad of fin and things narrow of fin. His Augustness Fire-Subside was a prince who got his luck on the mountains, and caught things rough of hair and things soft of hair. Then His Augustness Fire-Subside said to his elder brother His Augustness Fire-Shine: "Let us mutually exchange,

and use each other's luck." [Nevertheless,] though he thrice made the request, [his elder brother] would not accede [to it]; but at last with difficulty the mutual exchange was obtained. Then His Augustness Fire-Subside, undertaking the sea-luck, angled for fish, but never got a single fish; and moreover he lost the fish-hook in the sea. Thereupon his elder brother His Augustness Fire-Shine asked him for the fish-hook, saying: "A mountain-luck is a luck of its own, and a sea-luck is a luck of its own. Let each of us now restore [to the other] his luck."² To which the younger brother His Augustness Fire-Subside replied, saying: "As for thy fish-hook, I did not get a single fish by angling with it; and at last I lost it in the sea." But the elder brother required it of him [the more] urgently. So the younger brother, breaking his ten grasp sabre³ that was augustly girded
 120 on him, made [of the fragments] five hundred fish-hooks as compensation; but he would not take them. Again he made a thousand fish-hooks as compensation; but he would not receive them, saying: "I still want the real original fish-hook."

1. For the archaic Japanese word *sachi*, here rendered "luck," there is no satisfactory English equivalent. Its original and most usual signification is "luck," "happiness;" then that which a man is lucky in or skilful at,—his "*forte*;" and finally that which he procures by his luck or skill and the implements which he uses in procuring it. The exchange negotiated below was doubtless that of the bow and arrows of one deity for the other deity's fish-hook.

2. *I.e.*, "Some men are naturally good hunters, and others naturally good "fishermen. Let us therefore restore to each other the implements necessary to the successful following of our respective avocations."—The clause rendered "Let each of us now restore to the other his luck" is a little confused in the original; but the *Arata* readings both old and new agree in interpreting it as has here been done.

3. See Sect. VIII, Note 1.

[SECT. XL.—THE PALACE OF THE OCEAN-POSSESSOR.]

Hereupon, as the younger brother was weeping and lamenting by the sea-shore, the Deity Salt-Possessor¹ came and asked him, saying: "What is the cause of the Sky's-Sun-Height's² weeping and lamentation?" He replied, saying: "I had exchanged a fish-hook with my elder brother,³ and have lost that fish-hook; and as he asks me for it, I have given him many fish-hooks as compensation; but he will not receive them, saying, 'I still want the original fish-hook.' "So I weep and lament for this." Then the Deity Salt-Possessor said: "I will give good counsel to Thine Augustness;"—and therewith built a stout little boat without interstices,⁴ and set him in the boat, and instructed him, saying: "When I shall have pushed the boat off, go on for some time. There will be a savoury august road;⁵ and if thou goest in the boat along that road, there will appear a palace built like fishes' scales,—which is the palace of the Deity-Ocean-Possessor.⁶ When thou reachest the august gate of that deity[^{'s} palace], there will be a multitudinous[^{-ly} branching] cassia-tree⁷ above the well at its side. So if thou sit on the top of that tree, the Sea-Deity's daughter will see thee, and counsel thee." So following [these] instructions, [His Augustness Fire-Subside] went a little [way], and everything happened as [the Deity Salt-Possessor] had said; and he forth-with climbed the cassia-tree, and sat [there]. Then when the hand-maidens of the Sea-Deity's daughter Luxuriant-Jewel-Princess,⁸ bearing jewelled vessels, were about to draw water, there was a light in the well.⁹ On looking up, there was a beautiful young man. They thought it very strange.¹²²

Then His Augustness Fire-Subside saw the handmaidens, and begged to be given some water. The handmaidens at once drew some water, put it into a jewelled vessel, and respectfully presented it to him. Then, without drinking the water, he loosened the jewel at his august neck, took it in his mouth, and spat it into the jewelled vessel. Thereupon the jewel adhered to the vessel, and the handmaidens could not separate the jewel [from the vessel]. So they took it with the jewel adhering to it, and presented it to Her Augustness Luxuriant-Jewel-Princess. Then, seeing the jewel, she asked her handmaidens, saying: "Is there perhaps some one outside the gate?" They replied, saying: "There is some one sitting on the top of the cassia-tree above our well. It is a very beautiful young man. He is more illustrious even than our king. So, as he begged for water, we respectfully gave him water; but, without drinking the water, he spat this jewel into [the vessel]. As we were not able to separate this [from the other],¹⁰ we have brought [the vessel] with [the jewel] in it to present to thee." Then Her Augustness Luxuriant-Jewel-Princess, thinking it strange, went out to look, and was forthwith delighted at the sight. They exchanged glances, after which she spoke to her father, saying: "There is a beautiful person at our gate." Then the Sea-Deity himself went out to look, and saying, "This person is the Sky's-Sun-Height, the august child of the Heaven's-Sun-Height,"¹¹ led him into the interior [of the palace], and spreading eight layers of rugs of sea-asses¹² skins, and spreading on the top other eight layers of silk rugs, and setting him on the top of them, arranged merchandise on tables holding an hundred,¹³ made an august banquet,

and forthwith gave him his daughter Luxuriant-Jewel-Princess in marriage. So he dwelt in that land for three years. Hereupon His Augustness Fire-Subside¹²³ thought of what had gone before,¹¹ and heaved one¹² deep sigh. So Her Augustness Luxuriant-Jewel-Princess, hearing the sigh, informed her father, saying: "Though he has dwelt three years [with us], he had never sighed; but this night he heaved one deep sigh. What may be the cause of it?" The Great Deity her father asked his son-in-law, saying: "This morning I hear my daughter speak, saying: 'Though he has dwelt three years [with us], he had never sighed; but this night he heaved one deep sigh.' What may the cause be? Moreover what was the cause of thy coming here?" Then [His Augustness Fire-Subside] told the Great Deity exactly how his elder brother had pressed him for the lost fish-hook. Thereupon the Sea-Deity summoned together all the fishes of the sea, great and small, and asked them, saying: "Is there perchance any fish that has taken this fish-hook?" So all the fishes replied: "Lately the *tahi*¹³ has complained of something sticking in its throat¹⁴ preventing it from eating; so it doubtless has taken [the hook]." On the throat of the *tahi* being thereupon examined, there was the fish-hook [in it]. Being forthwith taken, it was washed and respectfully presented to His Augustness Fire-Subside, whom the Deity Great-Ocean-Possessor then instructed, saying: "What thou shalt say when thou grantest this fish-hook to thine elder brother [is as follows]: 'This fish-hook is a big hook, an eager hook, 'a poor hook, a silly hook.'¹⁵ Having [thus] spoken, bestow it with thy back hand."¹²⁴ Having done thus,—if thine elder brother make high

fields,²⁰ do Thine Augustness make low fields; and if thine elder brother make low fields, do Thine Augustness make high fields. If thou do thus, thine elder brother will certainly be impoverished in the space of three years, owing to my ruling the water. If thine elder brother, incensed at thy doing thus, should attack thee, put forth the tide-flowing jewel²¹ to drown him. If he express grief, put forth the tide-ebbing jewel to let him live. Thus shalt thou harrass him." With these words, [the Sea-Deity] gave [to His Augustness Fire-Subside] the tide-flowing jewel and the tide-ebbing jewel,—two in all,—and forthwith summoned together all the crocodiles,²² and asked them, saying: "The Sky's-Sun-Height, august child of the Heaven's-Sun-Height, is now about to proceed out to the Upper-Land.²³ Who will in how many days respectfully escort him, and being back a report."²⁴ So each according to the length of his body in fathoms spoke, fixing [a certain number of] days,—one of them, a crocodile one fathom [long], saying: "I²⁵ will escort him, and come back in one day." So then [the Sea-
125 Deity] said to the crocodile one fathom [long]: "If that be so, do thou respectfully escort him. While crossing the middle of the sea, do not alarm him."²⁶ Forthwith he seated him upon the crocodile's head, and saw him off. So [the crocodile] respectfully escorted him home in one day, as he had promised. When the crocodile was about to return, [His Augustness Fire-Subside] untied the stiletto²⁷ which was girded on him, and, setting it on the crocodile's neck,²⁸ sent [the latter] back. So the crocodile one fathom [long] is now called the Deity Blade-Possessor.²⁹

1. *Shiho-tsuchi no kami*. The view of the meaning of this name which has here been taken is founded on the persistent use in all documents of the character 塩, "salt," to write the first element of the compound, and of varying characters to write the syllables *tsu* and *chi*, an indication that the latter are to be taken phonetically and may therefore be interpreted to signify *tsu machi*, "possessor of," as in numerous other instances. The fact that this god is known as the god of salt-manufacturers (see Tanigawa Shinsei's "Perpetual Commentary on the Chronicles of Japan" Vol. VII, p. 3) adds another reason for rejecting both Motowori's far-fetched derivation of the name for *Shiri-ako-tsu-machi*, "Great Possessor of Knowledge," and his assertion that it denotes no individual deity, but any one gifted with superior wisdom.

2. *Sora-tsu-hi-daka*. It will be remembered that *Ama-tsu-hi-daka*, "Heaven's-Sun-Height," was the first part of Prince Fire-Subside's alternative name (see Sect. XXXVIII, Note 15). The distinction between these two almost identical appellations would seem to be that the former is used of the Heir Apparent, the latter of the reigning sovereign. Both were therefore equally applicable to Prince Fire-Subside; and while that which he eventually bore is mentioned where his names are first given he is naturally spoken of in this place, when his father may be supposed to have been still living, by that variation of the name properly making the Heir Apparent. These names, *Ama-tsu-hi-daka* and *Sora-tsu-hi-daka*, will be met with again below applied to other personages.

3. *I.e.*, "I had received a fish-hook from my elder brother in exchange for a "bow." The text is here concise to obscurity.

4. *I.e.*, as is supposed, a punt or tub made of strips of bamboo plaited so tightly that no water could find its way in between them.

5. *I.e.*, simply "a pleasant road." *Michi*, "a road" is properly a compound,—*mi-chi*, "angust road,"—the single syllable *chi* being the most archaic Japanese word for "road." It is in this place written 道路, showing that the etymology was not yet quite forgotten at the time of the compilation of these "Records." Generally, however, throughout the work we have 路 or 道 alone.

6. See Sect. VI, Note 8, where the Adjective "Great" is prefixed to the name.

7. See Sect. XXXI, Note 10.

8. *Toyo-ama-hime*.

9. The character 光, properly "light," "refulgence," is here taken by Motowori in the precisely opposite sense of "shadow" (the parallel

passage in the "Chronicles" having 人影, "human shadow"; and his view is absolved from unreasonableness by the fact of the confusion between light and shade which has always existed in Japanese phraseology. Thus *hi-kage* may signify either "sunlight" or "a shadow cast by the sun." It is safest, however, to adhere to the Chinese characters employed by the author; and in this special instance we may well suppose him to have intended to say that a celestial light shone from the body of the god in question. Such an idea is not foreign to classical Japanese ways of thought and expression. See also Sect. XLVI, Note 9-10.

10. Or, taking the character 是 as an initial Particle, "So, as we were not able to separate [one from the other]."

11. See Note 2 to this Section.

12. This is a literal translation of the Chinese characters 海獅, by which the Archaic word *michi*, here written phonetically, is elsewhere represented. Perhaps the sea-lion (*Otaria arctica*) or a species of seal may be intended.

13. See Sect. XXXVII, Note 7.

14. Literally, "thought of the first things."

15. As the character for "one" is thrice repeated in this passage, Motowri is probably right in saying that it should be given its proper signification, and the translator therefore renders it by the Numeral "one" rather than by the Indefinite Article "a."

16. Pronounced *tai* in modern parlance. Perhaps we should rather add *aka-daki*, "red *taki*," as in the parallel passage of the "Chronicles." Both these fishes belong to the family *Sparoidae*, the former being the *Pagrus cardinalis*, the latter probably the *P. major*.

17. Or, "of a fish-bone in its throat."

18. Tanigaha Shisei, quoting from Urabe no Kaneyoshi, comments thus on the parallel passage in the "Chronicles," where the whole of this legend is given several times in slightly varying forms: "By *big* hook is meant one that will not serve its purpose [because too big]; *eager* signifies that which [endeavours to, but] cannot advance; *silly* means unintelligent; hence we have a hook which, not serving its purpose, will be of no use whatever, but rather a road to lead [him who possesses it] to poverty. Poor outwardly, and inwardly silly, he will be the most useless creature in the Empire." It should be noted, however, that Motowori interprets in the sense of "gloomy," and Moribe in sense of "drowning," the phonetically written and obscure word *edo*, here rendered "great."

19. *I.e.*, "with thy hand behind thy back." This is supposed by the commentators to have been a sort of charm by which evil was averted from the person of him who practised it, and they point out that Izanagi (the "Male-Who-Invites") brandished his sword behind him when he was pursued by the hosts of Hades (see Sect. IX, Note 15).

20. By "high fields" and "low fields" are meant respectively upland rice-fields where the rice is planted in the dry, and "paddy-fields" properly so called, where the rice perpetually stands in the water. Different varieties of rice are used for these different methods of culture.

21. *Shiho mitsu tama*. The "tide-ebbing jewel" mentioned in the next sentence is in the Japanese *shiko hiru tama*.

22. See Introduction, p. xxxiii, Note 41.

23. *Uha tsu kuni*, 國上.

24. *I.e.*, "Which of you will most speedily escort him home to the upper world, "and bring back news of his safe arrival there?"

25. Written with the respectful character 僮, "servant."

26. There is in this sentence a character 若, which is hard to explain if read *mashi*, "if," as usual in Japanese. Probably, however, it simply stands for 汝, "thou," and we might translate thus: "While thou art crossing," etc.

27. See Sect. XXXVI, Note 8.

28. *I.e.*, probably, tying it round the crocodile's neck.

29. *Sahi-yochi-no-hami*. "Blade" is the probable signification of *sahi* or *sabi*, though this particular proper name is written in the "Chronicles" with the Chinese character 鋤, "hoe" or "mattock". Here the syllables *sa hi* are written phonetically.

[SECT. XLI.—SUBMISSION OF HIS AUGUSTNESS FIRE-SHIINE]. 125

Hereupon [His Augustness Fire-Subside] gave the fish-hook [to his elder brother], exactly according to the Sea-Deity's words of instruction. So thenceforward [the elder brother] became poorer and poorer, and, with renewed savage intentions, came to attack him. When he was about to attack [His Augustness Fire-Subside, the latter] put forth the tide-flowing jewel to drown him; on

his expressing grief, he put forth the tide-ebbing jewel to save him. When he had thus been harrassed, he bowed his head,¹ saying: "I² henceforward will be Thine Augustness's guard by day and night, and respectfully serve thee." So down to the present day his various posturings when drowning are ceaselessly served up.³

1. *I.e.*, "did humble obeisance by prostrating himself on the ground." The Old Printed Edition has 稽白 instead of 稽首白, and the *kana* gloss *lamugahemauun*, *i.e.* "reflected and said": but this reading, though interesting, is less good.

2. Written with the humble character 僕, "servant."

3. *I.e.*, "Prince Fire-Shine's descendants the *Hayabito* (see Sect. XXXVIII, Note 11) still constantly perform before the Court dances and posturings symbolical of the antics which their divine ancestor went through for the amusement of his younger brother, after the latter had saved him from drowning. "One account" in the "Chronicles" relates these antics at full, telling us that they represented the straits to which he was put as the waters gradually rose higher and higher; and we learn from other passages in the same work and in the "Chronicles of Japan Continued" that the *Hayabito* did really down to historical times combine the office of Court Jesters with that of Imperial Guardsmen.

126 [SECT. XLII.—THE PARTURITION-HOUSE OF CORMORANTS' FEATHERS.]

Hereupon the Sea-Deity's daughter Her Augustness Luxuriant-Jewel-Princess herself waited on¹ [His Augustness Fire-Subside], and said: "I² am already with child, and the time for my delivery now approaches. But methought that the august child of an Heavenly Deity³ ought not to be born in the Sea-Plain.⁴ So I have waited on thee here."⁵ Then forthwith on the limit of the waves upon the sea-shore she built a parturition-hall,⁶ using

cormorants' feathers for thatch. Hereupon, before the thatch was completed,⁷ she was unable to restrain the urgency of her august womb. So she entered the parturition-hall. Then, when she was about to be delivered, she spoke to her husband⁸ [saying]: "Whenever a foreigner is about to be delivered, she takes the shape of her native land to be delivered." So I now will take my native "shape to be delivered. Pray look not upon me!" Hereupon [His Augustness Fire-Subside], thinking these words strange, stealthily peeped at the very moment of delivery, when she turned into a crocodile⁹ eight fathoms [long], and crawled and writhed about; and he forthwith, terrified at the sight, fled away. Then Her Augustness Luxuriant-Jewel-Princess knew that he had peeped; and she felt ashamed, and, straightway leaving the august child which she had borne, she said: "I had wished always to come and go across the sea-path."¹¹ But thy having peeped at my [real] shape [makes me] very shame-faced,"¹²—and she forthwith closed the sea-boundary,¹³ and went down again.¹⁴ Therefore the name by which the august child whom she had borne was called was his Augustness Heaven's-Sun-Height-Prince-Wave-limit-Brave-Cormorant-Thatch - Meeting - Incompletely.¹⁵ Nevertheless afterwards, although angry at his having wished to peep, she could not restrain her loving heart, and she entrusted to her younger sister Jewel-Good-Princess,¹⁶ on the occasion of her nursing the august child,¹⁷ a Song to be presented [to His Augustness Fire-Subside]. The Song said:

"As for red jewels, though even the string [they are strung on] shines, the aspect of [my] lord [who is] like unto white jewels is [more] illustrious."¹⁸

Then her husband replied by a Song, which said:

"As for my younger sister, whom I took
to sleep [with me] on the island where
light the wild-duck, the birds of the
offing, I shall not forget her till the
end of my life."¹⁹

So His Augustness-Prince-Great-Rice-ears-Lord-Ears²⁰
dwelt in the palace of Takachiho for five hundred and
eighty years.²¹ His august mausoleum²² is likewise on
the west of Mount Takachiho.

1. For "waited on" see Sect. XXXVIII, Note 1. The word "her-
self" (自 *midaukara*) has no particular force or meaning in the Japanese
original, where it is simply placed in imitation of the Chinese style.

2. See Sect. XXXVIII, Note 2.

3. Or "of the Heavenly Deity," *i.e.*, "thyself." But it seems better
to understand the speaker to intimate that it would be unfitting for one
who properly belonged to Heaven to be born in the sea, which was
another country or kingdom.

4. *I.e.*, in the sea.

5. Literally, "come out and arrived."

6. It has been noticed in the Introduction, p. xxviii, that in early
Japan a parturient woman was expected to build for herself a special hut
in which to give birth to her child.

7. Or, completely put on; literally, "thatched [so as] to meet."

8. The text here has 日子, "prince," literally "sun-child," and so
the older editors understood the expression. The translator, however,
prefers Motowori's view, according to which the character 理 should be
supplied, and the whole read phonetically as *kikoji*, "husband," a word
which occurs again a few lines further on.

9. *I.e.*, she assumes the shape proper to her in her native land.

10. According to the parallel passage of the "Chronicles," she
turned into a dragon. "One account" however agrees with our text.

11. The original of this passage is rather confused; but the inter-
pretation here adopted from the Old Printed Edition is more natural than
Motowori's according to which the Verba are to be taken in a Causative
sense, to the following effect: "I had always wished to let people come

and go across the sea-path." Probably it was only in order to make this clause fit in better with the following sentence, in which we are told that the crocodile-princess "closed the sea-boundary," and with the fact that there is at present no path leading to the Sea-God's palace, that Motowori was induced to sanction such a view of the grammar of this passage.

12. This is Motowori's interpretation of clause, he having extended 作, "action," "doing," which is found in the older editions, to 作, "shame-faced." (The edition of 1687 mentions 怪, "strange," as an alternative reading). If we followed the older reading, we should have to translate thus: "thy having perped at my [real] shape is an outrageous action."

13. *I.e.*, the boundary dividing the dominions of the Sea-God from the world of men.

14. *Viz.*, to the Sea-God's palace.

15. *Ama-tsu-hi-daka-hiko-nagisa-take-ugaya-fuki-ahau no mikoto.* The older editors read *ahaseu* for *ahau*, *i.e.* "causing to meet," instead of "meeting." Moribe, in his Critique on Motowori's Commentary, would have us believe that the name comes from *umi-ga kayoshi fuki-ahau* (海陸往來乳養不得), *i.e.* "going and coming on sea and land and being unable to suckle!"

16. *Tama-yori-bime.*

17. *I.e.*, of Jewel-Good-Princess nursing the child. The mother did not return to the upper world, and so sent this poetic message by her sister, who had consented to act as the child's nurse.

18. "The meaning of the Song," says Motowori, "is this: Although red jewels are so charming that the very string [whereon they are strung] doth shine, the august aspect of my lord, who is like unto white jewels, is still more lovely." "Thus does she express her loving feelings."—Moribe supposed the "red jewels" (or "jewel" in the Singular) to be meant for the child, than whom her husband is yet dearer to her heart. The word *kimi*, here etymologically rendered "[my] lord," is commonly used in the sense of "thou," especially in poetry.

19. *I.e.*, "I shall never forget thee who wast my wife in the realm of the Sea-God. The "birds of the offspring" are a description of the wild duck, used as a Pillow-Word for their name. In the same manner the whole phrase, "where light the wild-duck, the birds of the offspring," may be taken simply as a "Preface" to the word "island." The Sea-God's dwelling is called an island, because it is beyond the sea. The words

yo no koto-goto mi, here in deference to the views of the best commentators rendered by "till the end of my life," will also bear the interpretation of "night by night."

20. The alternative name of the deity Fire-Subside.

21. Probably the writer means us to understand that the total age reached by this deity was five hundred and eighty years. This is the first mention in these "Records" of anything approaching a date. The way in which it is recorded resembles that in which the chronicle of each Emperor's reign is brought to a close in the later volumes of the work.

22. The character 陵 might also be rendered by the simple word "grave." But neither it nor its Japanese reading *mizusaki* are ever used except honorifically of the Imperial tombs, and "mausoleum" seems therefore a more suitable English equivalent.

139 [SECT. XLIII.—THE AUGUST CHILDREN OF HIS AUGUSTNESS
CORMORANT-THATCH-MEETING-INCOMPLETELY.]

His Augustness Heaven's - Sun - Height-Prince-Wave-limit-Brave-Cormorant-Thatch-Meeting-Incompletely wedded his maternal aunt Her Augustness Jewel-Good-Princess, and begot august children named: His Augustness Five-Reaches;¹ next His Augustness Boiled-Rice;² next His Augustness August-Food-Master;³ next His Augustness Young-August-Food-Master,⁴ another name for whom is His Augustness Luxuriant-August-Food-Master,⁵ and another name is His Augustness Divine-Yamato-Ihare-Prince.⁶ So His Augustness August-Food-Master, treading on the crest of the waves, crossed over to the Eternal Land.⁷ His Augustness Boiled-Rice went into the Sea-Plain, it being his deceased mother's⁸ land.

1. *Itsu-se-no-midoto*. The "reaches" are the reaches of a river; at least this seems the most natural view to take of the meaning of the name. Motowori and Moribe, however, consider it to be a corruption of *tsu-shine*, to which they assign the signification of "powerful rice."

Excepting for the fact of its bringing this name into harmony with the three that follow, and which all relate to food, there seems little to recommend so far-fetched a derivation.

2. *Iru-ki-no-mikoto*. If Motowori's derivation of the name from *Iru-iki* is correct, it might be rendered with greater exactness "Rice-boiled-rice," *iru* denoting rice in the husk and *iki* the same when boiled.

3. *Mi-ke-nu-no-mikoto*. This name has been translated in accordance with Motowori's interpretation of the syllables that compose it.

4. *Waka-mi-ke-nu-no-mikoto*. *Conf.* preceding Note.

5. *Toyo-mi-ke-nu-no-mikoto*. *Conf.* Note 3.

6. *Kamu-yamato-ihare-bi-ke-no-mikoto*. *Yamato* being the name of the province where this prince, the first Emperor of the so-called "human age," fixed his capital, it appropriately forms part of his name. For a discussion of the etymology of the word *Yamato*, see Sect. V, Note 26. *Ihure*, a word which is said to signify "assembling," is the name of a village in that province.

7. See Sect. XXVII, Note 12.

8. See Sect. XII, Note 8.

VOL. II.

[SECT. XLIV.—REIGN OF THE EMPEROR JIM-MU² (PART 130

1.—HIS PROGRESS EASTWARD, AND DEATH OF
HIS ELDER BROTHER).]

The two Deities His Augustness *Kamu-yamato-ihare-biko*² and his elder brother His Augustness *Itsu-se*, dwelling in the palace of *Takachiho*,⁴ took counsel, saying: "By dwelling in what place shall we [most] quietly carry on the government of the Empire?⁵ It were probably best to go east." Forthwith they left *Himuka*⁶ on their progress⁷ to *Tsukushi*.⁸ So when they arrived at *Usa*⁹ in the Land of *Toyo*,¹⁰ two of the natives, whose names were *Usa-tsu-hiko* and *Usa-tsu-hime*¹¹ built a

palace raised on one foot,¹² and offered them a great august banquet. Removing thence, they dwelt for one
¹³¹ year at the palace of Wokoda¹³ in Tsukushi. Again making a progress up¹⁴ from that land, they dwelt seven years at the palace of Takeri¹⁵ in the land of Agi.¹⁶ Again removing, and making a progress up from that land, they dwelt eight years at the palace of Takashima¹⁷ in Kibi.¹⁸ So when they made their progress up from that land, they met in the Hayasuhi¹⁹ Channel a person riding towards them on the carapace of a tortoise, and raising his wings²⁰ as he angled. Then they called to him to approach, and asked him, saying: "Who art thou?" He replied, saying: "I²¹ am an Earthly Deity."²² Again they asked him, saying: "Knowest thou the seapath?" He replied, saying: "I know it well." Again they asked him, saying: "Wilt thou follow and respectfully serve us?" He replied, saying: "I will respectfully serve you." So they pushed a pole²³ across to him, drew him into the august vessel, and forthwith conferred
¹³² on him the designation of Sawa-ne-tsu-biko.²⁴ (This is the ancestor of the Rulers of the land of Yamato.)²⁵ So when they went up from that land they passed the Namihaya²⁶ Crossing, and brought up at the haven of Shirakata.²⁷ At this time Nagasune-biko²⁸ of Tomi²⁹ raised an army, and waited to go out to fight [against them]. Then they took the shields that had been put in the august vessel, and disembarked. So they called that place by the name of Tate-dzu.³⁰ It is what is now called the Tadetsu of Kusaka.³¹ Therefore when fighting with the Prince of Tomi,³² His Augustness Itsu-se was pierced in his august hand by the Prince of Tomi's hurtful arrow.³³ So then he said: "It is not right for me, an august

child of the Sun-Deity, to fight facing the sun. It is for this reason that I am stricken by the wretched villain's⁸⁴ hurtful hand. I will henceforward turn round, and smite him with my back to the sun." Having [thus] decided, he, on making a progress round from the southern side, reached the sea of Chinu,⁸⁵ and washed the blood on his august hand: so it is called the sea of Chinu.⁸⁶ Making a progress round from thence, and arriving at the river-mouth of Wo⁸⁷ in the land of Ki,⁸⁸ he said: "Ah! that I should die stricken by the wretched villain's hand!" and expired⁸⁹ as a valiant man.⁹⁰ So that river-mouth was called the river mouth of Wo.⁹¹ The Mausoleum, too, is on Mount Kama⁹² in the land of Ki.

1. Literally, "Middle Volume," there being three in all. See Author's Preface, Note 1.

2. *Jiu-mu* signifies "divine valour." It is the "canonical name" of the Emperor *Kamu-yamato-ihare-biko* (see Introduction, p. xiv).

3. In the preceding Section this name was rendered "Divine-Yamato-Ihare-Prince." But in the translation of Vols. II and III of this work, the Japanese proper names are not Englished, unless there be a special reason for so doing. (See Introduction, pp. xviii and xix.)

4. See Sect. XXXIV, Note 5.

5. See Sect. XXVII, Note 13.

6. See Sect. X, Note 4.

7. The Japanese expression here used is one which exclusively denotes an Imperial Progress, and not the movements of lesser people. It recurs perpetually in this and the following Volume.

8. See Sect. V, Note 14.

9. Etymology uncertain.

10. See Sect. V, Note 17.

11. *I.e.*, Prince of Usa and Princess of Usa.

12. In the original 足-櫛宮, read *ashi Aito-tsu agari no miya*. The parallel passage of the "Chronicles" has 一柱櫛宮 which is directed to be read in the same manner. 柱 (*hashira*) however means, not, "foot," but "pillar"; and the commentators understand both passages to allude

to a single pillar, which supported the weight of the entire building.— either as being in the middle of it, or (as Motowori opines) by standing in the water, the edifice, according to this view, being built on a river-bank overhanging the stream.

13. This name signifies "hillock rice-field."

14. *Q.d.* towards Yamato, the province where the capital was eventually fixed. In Japanese, as in English, people are said to go *up* to the capital and *down* to the country.

15. Etymology uncertain.

16. Etymology uncertain. This name is better known (without the *nigori* of the second syllable) as Aki. Aki is one of the provinces on the northern shore of the Inland Sea.

17. This name signifies "high island."

18. Etymology uncertain. Kibi is the name of a province.

19. This name signifies "quick sucking."

20. *I.e.*, as Motowori supposes, beckoning by waving his sleeve.

21. The First Personal Pronoun is represented by the humble character 僕, "servant."

22. See Sect. I, Note 11. Motowori wishes us here to understand this expression to mean "I am a Deity (*i.e.* a person) of the country-side." But there is no sufficient reason for departing from the precedent of rendering the characters 國神, which are constantly used antithetically to 天神, by "Earthly Deity" (as opposed to "Heavenly Deity."). Motowori likewise proposes to append to this sentence the clause "and my name is Uda-biko," which is found in the "Chronicles." The name may be taken to signify "precious prince."

23. The characters 橋樑 are evidently, as Motowori says, meant to represent the Japanese word *tate*, "pole," though they do not properly convey that meaning. Probably they are corrupt.

24. *I.e.*, if we suppress the syllable *no*, which seems to be either Expletive or Honorific, the "prince of the pole."

25. *Yamato no kuni no Miyatuko.*

26. This is the reading of the name preferred by Maluchi and Motowori; but the usual form *Nunika* seems to be at least as well supported by early documentary evidence. The "Chronicles" tell us that the place was called *Nani-kaya* 湍速, *i.e.* "wave-swift," in allusion to the strong current which the Emperor Jin-mu here encountered; and at the present day it is still a dangerous place for navigation. The name properly denotes the water at the mouth of the River Yodo, on

which stands the modern town of Ohosaka (Ōsaka), for whose name Naniha is still often used as a poetical synonym. 瀬華, "wave flowers," and 瀬浪, "dangerous waves," are alternative ways of writing it.

27. Motowori says that he cannot explain the etymology of this word; but "white sandbank" would seem a simple and obvious derivation. The Shirakata here mentioned is, according to Motowori, that situated in the province of Idzumo.

28. *I.e.*, the Prince of Nagasune. A plausible interpretation of *nagasune* would be "long-shank," which would give us Prince Long-Shank as the name of the worthy here mentioned; but the "Chronicles" states that Nagasune was properly the name of a place. The characters with which it is written, moreover, signify not exactly "long *shank*," but "long *surrow*," a designation which would have no evident personal applicability.

29. A legend in the "Chronicles" connects the name of this place with the word *tohi*, "a kite," it being there related that a miraculous gold-coloured kite came and perched on the Emperor Jim-mu's bow, and helped him to the victory. Probably the legend grew out of the name of *Tohi*, which is obscure and may have had had nothing to do with a "kite" originally.

30. *I.e.*, "shield-haven." But *conf.* next Note.

31. The real etymology of *Tade-tsu* seems to be "knot-grass-haven," and probably *Taka-tsu* (for *Taketu*), which is mentioned in Sect. LXIX, Note 29, is but another form of the same name. Kusaka is a well-known name in the annals of early Japan. Its signification is obscure, and the characters (日下), with which it is written, are particularly curious. There were two Kusaka, one in the province of Kahachi and the other in Idzumi.

32. *Viz.*, *Nagazune-biko*.

33. The wording of the original 賀登美岐古之痛矢串 is very curious. Motowori reads it *Tomi-biko ga ita-ya wo chashite*. Immediately below we have 賀岐奴之痛手.

34. The character is 奴, properly "slave."

35. The most likely derivation of this name is from *chi-numa*, "eulalia lagoon," the fact that it will also bear the interpretation of "blood-lagoon" being probably but a coincidence of which the mythopoeic faculty took advantage.

36. Here written with characters signifying "blood-lagoon."

37. The characters rendered "river-mouth" are 水門, literally "water-gate; but here, as elsewhere, "river-mouth" seems to be the signification meant to be conveyed. Rivers in Japan, even at the present day, do not bear one continuous name along their entire course, and there would be nothing unnatural in the fact of the water at the mouth of the river having a special designation. One of the significations of *no* is "man," and the legendary etymology of the name give immediately below rests on the assumption that such is the meaning of *no* in this place. Even Motowori, however, is not satisfied with it, and it is probably erroneous.

38. See Sect. XXII, Note 14.

39. The Chinese character 崩, which is here used, is one that specially denotes the demise of an Emperor.

40. Probably the sense meant to be conveyed is that he expired with a gesture of anger and defiance.

41. Here written 男, "man." *Conf.* Note 37.

42. *Kama-yama*, i.e. "furnace-mountain."

134 [SECT. XLV.—EMPEROR JIM-MU (PART II.—THE CROSS-SWORD
SENT DOWN FROM HEAVEN).]

So when His Augustness *Kamu-yamato-ihare-biko* made a progress round from thence, and reached the village of *Kumanu*,¹ a large bear came out of the mountain,² and forthwith disappeared into it. Then His Augustness *Kamu-yamato-ihare-biko* suddenly fainted away, and his august army likewise all fainted and fell prostrate. At this time *Takakurazhi*³ (this is the name of a person)⁴ of *Kumanu* came bearing one cross-sword⁵ to the place where the august-child of the Deity was lying prostrate, and presented it to him, upon which the august child of the Heavenly Deity forthwith rose up, and said: "How long I have slept!" So when he accepted the cross-sword, the savage Deities of the mountains of *Kumanu* all spontaneously fell cut down.⁶ Then the whole august

army, that had been bewildered and had fallen prostrate, awoke and rose up. So the august child of the Heavenly Deity asked him how he had got the cross-sword. Taka-¹³⁵ kurazhi replied, saying: "I was told in a dream that the two Deities the Heaven-Shining-Great-Deity⁷ and the High Integrating Deity⁸ commanded and summoned the Brave-Awful-Possessing-Male-Deity,⁹ and charged him [thus]: 'The Central Land of Reed-Plains¹⁰ is painfully uproarious,—it is.'¹¹ Our august children must be ill at ease. As [therefore] the Central Land of Reed-Plains is a land which thou specially subduedst, thou the Brave-Awful-Possessing-Male-Deity shalt descend [thither].'¹² Then he replied, saying: 'I¹² will not descend [myself], but I have the cross-sword wherewith I specially subdued the land. (The name by which this sword is called is the Deity Thrust-Snap;¹³ another name by which it is called is the Deity Awful-Snap,¹⁴ and another name for it is the August-Snap-Spirit.¹⁵ This sword dwells in the temple of the Deity of Isonokami.)¹⁶ The manner in which I will send this sword down will be to perforate the ridge of [the roof of] Takakurazhi's stone-house,¹⁷ and drop it through!' (So the Brave-Awful-Possessing-Male-Deity instructed me, saying: 'I will perforate the ridge of [the roof of] thy store-house, and drop this sword through.'¹⁸) So do thou, with the good eyes of¹³⁶ morning,¹⁹ take it and present it to the august child of the Heavenly Deity.' So, on my searching my store-house early next morning in accordance with the instructions of the dream, there really was a cross-sword there. So I just present this cross-sword to thee."

1. This name signifies "bear-moor." The name is now generally pronounced *Kumano*.

2. Motowori ingeniously conjectures the text of this passage 大熊髪出, which makes no sense, to be a copyist's error for 大熊從山出, which

gives the meaning rendered in the translation. The running hand form of 從山 might well be mistaken for that of the single character 豨. The editor of 1687 is less happy in his conjecture that the character intended may be 鱷, "crocodile." This incident of the bear was thought important by the compiler for a mention of it to be inserted in his Preface. (See p. 5).

3. The signification of this name is not clear. Taking *shi* as an apocopated *nigori*'ed form of the Postposition *shita*, we might suppose *toku-kura-shi* to signify "under the high store house" in allusion to the legend which forms the subject of this section. There are, however, reasons for doubting this etymology (see Motowori's Commentary, Vol. XVIII, p. 48). In the Preface we have simply *Tukuhara*, without the final syllable *shi*; but the omission of *shi* in that place is almost certainly to be accounted for on euphonic grounds.

4. This note to the original is believed to be an interpolation.

5. 横力. Motowori avers that the character 横, "cross," has no importance, and should be neglected in reading. But this assertion seems gratuitous in the face of, for instance, such a Chinese location as 横磨湖. We may be justified, perhaps, in paying no special heed to the Numeral "one" in this place, which Motowori neglects in his *kana* reading of the text.

6. *I.e.*, they fell down cut to pieces before they had even been cut at with this wonderful sword.

7. The character 𪛗, "august," which should form the penultimate member of this compound name, is here omitted.

8. See Sect. I, Note 5.

9. See Sect. VIII, Note 7.

10. See Sect. IX, Note 18.

11. Conf. Sect. X, Note 1.

12. The humble character 僕, "servant," is here used.

13. *Sashi-futsu no kami*. The translator follows Tanigaha Shisei in considering *sashi* (Tanigaha Shisei in his "Perpetual Commentary" reads *sashi* without the *nigori*) to mean "thrust." For the rendering of *futsu* as "snap" in this and the two following names conf. Sect. VIII, Note 8. Moribe, however, in his "*Iken no Chi-no-ki*," asserts that *futsu* is but an alternative form of *futo*, "broad," "thick," or "vast," as shown by the existence of the phrase *ma-futsu no kagami*, "a true vast mirror."

14. *Mika-futsu no kami*.

15. *Futsu no mi tama*.

16. The name of this place, which is in the province of Yamato, seems to signify "above the rock." It is well known as the Pillow-Word for the syllables *furu*.

17. Properly what is known to Anglo-Orientals as a "godown."

18. The sentence here placed between braces is proposed by Motowori to supplement an evident lacuna in the text.

19. Or, "luckily with morning eyes." Motowori remarks that even in modern times, special joy is felt at a good discovery made in the morning.

[SECT. XLVI.—EMPEROR JIM-MU (PART III.—THE GIGANTIC CROW AND GODS WITH TAILS).]

"Then His¹ Augustness the Great-High-Integrating-Deity again commanded and taught, saying: 'August son of the Heavenly Deity! make no progress hence into the interior. The savage Deities are very numerous. I will now send from Heaven a crow eight feet [long].² So that crow eight feet [long] shall guide thee. Thou must make thy progress following after it as it goes.' So on [His Augustness Kamu-yamato-ihare-biko] making his progress following after the crow eight feet [long] in obedience to the Deity's instructions, he reached the lower course of the Yeshinu³ river, where there was a¹³⁷ person catching fish in a weir⁴ Then the august child of the Heavenly Deity asked, saying: "Who art thou?" He replied, saying: "I am an Earthly Deity⁵ and am called by the name of Nihe-motsu no Ko."⁷ This is the ancestor of the Cormorant-Keepers of Aha.)⁶ On [His Augustness Kamu-yamato-ihare-biko] making his progress thence, a person with a tail⁹ came out of a well. The well shone. Then [His Augustness] asked: "Who art thou?" He

replied, saying: "I am an Earthly Deity, and my name is Wi-hika."¹⁰ This is the ancestor of the Headmen of Yeshinu).¹¹ On his forthwith entering the mountains,¹² His Augustness Kamu-yamato-ihare-biko again met a person with a tail. This person came forth pushing the cliffs apart. Then [His Augustness Kamu-yamato-ihare-biko] asked: "Who art thou?" He replied, saying: "I am an Earthly Deity, and my name is Iha-oshi-waku no Ko. I heard [just] now that the august son of the Heavenly Deity was making his progress. So it is for that that I have come to meet thee." (This is the ancestor of the Territorial Owners of Yeshinu).¹³ Thence [His Augustness Kamu-yamato-ihare-biko] penetrated over on foot to Uda.¹⁴ So they say: "The Ugachi of Uda."¹⁵

1. The intention of the writer is here obscure, but he probably meant the following passage to form part of the dream, as is the case in the parallel passage of the "Chronicles." The inverted commas are therefore continued in the translation.

2. The characters 八咫鳥 (*ya-ta-garasu*), with which the original of this expression is written, combined with the mention in the Preface of the "great crow," have determined the translator to adopt the interpretation favoured by Tanigaha Shisei, viz., a "crow eight feet [long]." Motowori understands the expression to mean "an eight-headed crow." For the arguments on both sides see the "Perpetual Commentary on the Chronicles of Japan," Vol. VIII, p. 16, and Motowori's Commentary, Vol. XVIII, pp. 60-62, and Vol. VIII, pp. 34-38. See also for the translation of a parallel passage Sect. XVI, Note 23.

3. Better known by the classical and modern form of the name *Yashino*. It seems to signify "good moor." Yoshino, which is in the province of Yamato, has from the earliest times been renowned for the beauty of its cherry-blossoms, and also figures largely in the early and mediæval history. Motowori points out geographical difficulties in the Imperial progress as here detailed. In the "Chronicles," the verisimilitudes of the journey are better observed.

4. The character 罾, here rendered "weir" for want of a better word, is defined as signifying "a bamboo trap for catching fish."

5. The First Personal Pronoun is here represented by the humble character 僕, "servant." The other tailed deity mentioned immediately below uses the same expression.

6. See Sect. I, Note 11 and Sect. XLIV, Note 22, for the considerations that make it better to translate thus than to render by "I am a Deity of the Land."

7. *I.e.*, "Offering-Bearing Child." Here and elsewhere the word *ko*, "child," as part of a proper name, should be understood as a kind of Honorific, employed probably in imitation of Chinese usage.

8. *Ada no U-kahi*. This must be understood to be a "gentile name" (*kabane*). The etymology of *Ada* is uncertain. The practice of fishing with the help of cormorants, though now almost obsolete, seems to have been very common in Japan down to the Middle ages.

9. Commenting on a similar passage a little further on, Motowori, naively remarks: "It appears that in very ancient times such persons were occasionally "to be met with." It should be added that they are also mentioned in Chinese literature.

10. *I.e.*, "Well-Shine."

11. *Yeshinu no obito*. For *Yeshinu* see Note 3.

12. *I.e.*, disappearing among the mountains.

13. *Yeshinu no kuni*. *Kuni* is a contraction of *kuni-nushi* (properly 國主, with which characters the name is found written at the commencement of Sect. CVIII, though elsewhere the semi-phonetic rendering 國巢 or 國栖 is employed).

14. Etymology obscure.

15. *Uda no ugachi*. The meaning of the sentence is: "Hence the name of the Ugachi of Uda." *Ugachi* signifies "to penetrate." But the etymology seems a forced one, and Motowori is probably correct in identifying this "gentile name" with that of *Ukashi*, mentioned in the next sentence.

[SECT. XLVII.—EMPEROR JIM-MU (ART IV.—THE UKASHI BRETHREN).]

So then there were in Uda two persons, *Ukashi* the Elder Brother and *Ukashi* the Younger Brother.¹ So

[His Augustness Kamu-yamato-ihare-biko] sent the crow eight feet [long] in advance to ask these persons, saying: "The august child of the Heavenly Deity has made a progress [hither]. Will ye respectfully serve him?" Hereupon Ukashi the Elder Brother waited for and shot at the messenger with a whizzing barb to make him turn back. So the place where the whizzing barb fell is called Kabura-zaki.² Saying that he intended to wait for and smite [His Augustness Kamu-yamato-ihare-biko], he [tried to] collect an army. But being unable to collect an army he said deceitfully that he would respectfully serve [His Augustness Kamu-yamato-ihare-biko], and built a great palace,³ and in that palace set a pitfall, and waited. Then Ukashi the Younger Brother came out to⁴ [His Augustness Kamu-yamato-ihare-biko] beforehand, and made obeisance, saying: "Mine⁵ elder brother Ukashi the Elder Brother has shot at and turned back the messenger of the august child of the Heavenly Deity, and, intending to wait for and attack thee, has [tried to] collect an army; but, being unable to collect it, he has built a great palace, and set⁶ a gin within it, intending to wait for and catch thee. So I have come out to inform [thee of this]." Then the two persons His Augustness Michino-Omi,⁷ ancestor of the Ohotomo Chieftains,⁸ and His Augustness Ohokume,⁹ ancestor of the Kume Lords,¹⁰ summoned Ukashi the Elder Brother and reviled him, saying: "Into the great palace which thou¹¹ hast built to respectfully serve [His Augustness Kamu-yamato-ihare-biko], be thou¹² the first to enter, and declare plainly the manner in which thou intendest respectfully to serve him;"—and forthwith grasping the hilts of their cross-swords, playing with their spears,¹³ and fixing arrows [in

their bows], they drove him in, whereupon he was caught in¹¹ the gin which he himself had set, and died. So they forthwith pulled him out, and cut him in pieces. So the place is called Uda-no-Chihara.¹² Having done thus, [His Augustness Kamu-yamato-ihare-biko] bestowed on his august army the whole of the great banquet presented [to him] by Ukashi the Younger Brother. At this time he sang, saying:

"The woodcock, for which I laid a wood-
cock-snare and waited in the high castle
of Uda, strikes not against it; but a
valiant whale strikes against it. If the
elder wife ask for fish, slice off a little
like the berries of the stand *soba*; if
the younger wife ask for fish, slice off
a quantity like the berries of the vigo-
rous *sasaki*."¹³

"Ugh!"¹⁴ pfui! dolt! This is saying thou
rascal. Ah! pfui! dolt! This is laugh-
ing [him] to scorn."

So Ukashi the Younger Brother (he is the ancestor of the
Water Directors of Uda).¹⁵

1. *Ye-ukashi* and *Oto-ukashi*. *Ukashi*, as in the other compounds where it occurs, is probably in reality the name of a place. Its etymology is doubtful.

2. *I.e.*, Barb Point or Cape.

3. Or, hall.

4. The original has a respectful expression, which is elsewhere translated "waited on."

5. The First Personal Pronoun is represented by the respectful character 僕 "servant."

6. Literally, "spread." This gin is supposed to have been of the kind whose top closes down after the man or animal has fallen into it.

7. *I.e.*, "Grandee of the Way." This gentile name is said in the "Chronicles" to have been bestowed on this worthy in consideration of his services as a guide to his master the Emperor on the occasion of the latter's progress eastward.

8. See Sect. XXXIV, Note 12.

9. *I.e.*, perhaps "Great Round Eyes," supposed to be a descendant of His Augustness *Ama-tru-kume* (see however Sect. XXXIV, Note 7 for a discussion of the etymology of *Kume*).

10. See Sect. XXXIV, Note 13.

11. The expression *i ga*, here rendered "thou," is, as Motowori remarks, "extremely hard to understand," and its interpretation as an insulting form of the Second Personal Pronoun is merely tentative. Perhaps the text is corrupt.

12. The insulting Second Pronoun *ore* is here employed.

13. Here again we have an expression written phonetically and of uncertain import. The translator has followed Motowori in tentatively rendering it according to the ideographic reading of the parallel passage of the "Chronicles."

14. Literally "struck by."

15. *I.e.* Uda's Blood-Plain.

16. This Song is unusually difficult of comprehension: and the latest important commentator, Moribe, seems to show satisfactorily that all his predecessors, Motowori included, more or less misunderstood it. He had at least the advantage of coming after them, and the translator has followed his interpretation excepting with regard to *inukashi*, the Pillow-Word for "whale," which is here rendered "valiant," in accordance with the traditional view of its signification. The *soba* tree is identified by Motowori with the *Kanami-mochi*, "*Photinia glabra*." The *saka-ki*, taken together with its Prefix *ichi* (here rendered "vigorous") is supposed in this place to signify, not the usual *Cleyera japonica*, but another species popularly known as the *bishiy-gaki*, whose English or Latin name the translator has failed to ascertain. It has a large berry, whereas the *soba* has a small one.—The following is the gist of Moribe's exposition of the general signification of the Song: "If for Ukashi's mean design to kill the Emperor in a gin there be sought a term of comparison in the whales and woodcock forming the Imperial banquet, then in lieu of the woodcock that he expected to catch in the trap that he set, that great whale, the Imperial host, has rushed up "against it. Again if, as the fishermen's wives might do, your (*i.e.*, you soldiers') wives ask you

for fish, then let each of you give to his elder wife, of whom he must have grown weary, only a small and bony portion, and to his younger wife, who is doubtless his heart's favourite, a good fleshy piece. So jocular a guess at the "*penchants*" of the young warriors excites their ardour, which they give vent to in the following shouts."

17. Some of the Japanese originals of this string of Interjections are of uncertain import. The translator has been guided by Motowori's conjectures, with which Moribe mostly agrees. The exclamations are supposed not to form part of the actual Song, but to proceed from the mouths of the Imperial soldiers. The words rendered "this is saying thou rascal" (such is apparently their meaning) and those rendered "this is laughing [him] to scorn" seem to be glosses as old as the text, which had already been obscure in the eighth century. They are not written altogether phonetically.

18. *Uda na Mohitori*. This tribe or guild of "water-directors" was entrusted with the charge of the water, the ice, and the groel used in the Imperial household. In later times the word *Mohitori* was corrupted to *Mondo*.

[SECT. XLVIII.—EMPEROR JIM-MU (PART V.—THE EARTH-
SPIDER OF THE CAVE OF OSAKA)]

When [His Augustness *Kamu-yamato-ihare-biko*] made his progress, and reached the great cave of Osaka,¹ earth-spiders² with tails, [namely] eighty bravoos,³ were in the cave awaiting him. So then the august son of the Heavenly Deity commanded that a banquet be bestowed on the eight bravoos. Thereupon he set eighty butlers, one for each of the eighty bravoos, and girded each of them with a sword, and instructed the butlers, saying: 142
"When ye hear me sing, cut [them down] simultaneously. So the Song by which he made clear to them to set about smiting the earth-spiders said:

"Into the great cave of Osaka people
have entered in abundance, and are

[there]. Though peop'le have entered in abundance, and are [there], the children of the augustly powerful warriors will smite and finish them with [their] mallet-headed [swords], [their] stone-mallet [swords]: the children of the augustly powerful warriors, with [their] mallet-headed [swords], [their] stone-mallet [swords], would now do well to smite."¹

Having thus sung, they drew their swords, and simultaneously smote them to death.

1. The etymology of this name is not clear, but readers will of course not confound it with that of the modern town of Obosaka (Osaka). The character rendered "cave" 室, which signifies simply "apartment;" but the traditional reading is *muro*, which means a cave or pit dug in the earth. That the latter is the idea which the author wishes to convey becomes clear by comparison with a greater number of passages in the older literature. For a more particular discussion of this subject see Mr. Milne's paper entitled "Notes on Stone Implements from Otaru and Hakodate," published in Vol. VIII, Part I of these "Transactions," p. 76 *et seq.*, where a number of passages relative to the "earth-spiders" are likewise brought together.

2. *Tsuchi-gumo*, generally written 土蜘蛛, but here semi-phonetically 土雲. There is little doubt that by this well-known name, which has given rise to much conjecture, a race of cave-dwelling savages or a class of cave-dwelling robbers is intended. Motowori supposes that their names had its origin in a comparison of their habits with those of the spider. But it were surely more rational to regard it as a corruption of *tsuchi-gumori*, "earth-hiders," a designation as obvious as it is appropriate. The "Chronicles" describe one tribe of them as "being short in stature, and having long arms and legs like pigmies." For a further discussion of the subject see Motowori's Commentary, Vol. XIX, pp. 30-31, the "Perpetual Commentary on the Chronicles of Japan," Vol. VIII, p. 35, the "*Tau-ya*," Vol. XX, i. v. *kumo* and the "Examination of Difficult Words," Vol. II, pp. 55 *et seq.*

3. The original term is *takera* (梟雄), which might also be rendered "bandit," or "robber chief."

4. The import of this poem is too clear to stand in need of explanation. The word *atsumitsumi*, here rendered "augustly powerful" in accordance with Moribe's view, is understood by Motowori to mean "perfectly full," in allusion to the fully or perfectly round eyes of the deity Kume, to whose name he supposes there to be a reference. Mabuchi, on the other hand, explains the word to signify "young and flourishing." But Moribe's view both of this and of the import of *kume* as "warriors" seems so greatly preferable to any other, that the translator has not hesitated to follow him (*conf.* Sect. XXXIV, Note 7). The "children of the warriors" are of course the warriors themselves. With regard to the signification of the two kinds of swords here mentioned it has, however, been thought best to adhere to the usual view, and Note 10 to Sect. XXXIV should be referred to.

[SECT. XLIX.—EMPEROR JIM-MU (PART. VI.—THE PRINCE
OF TOMI AND THE SHIKI BRETHREN).]

After this, when about to smite the Prince of Tomi,¹
he sang, saying :

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"The children of the augustly powerful
army will smite and finish the one stem
of smelly chive in the millet-field,—the
stem of its root, both its root and
shoots."²

Again he sang :

"The ginger, which the children of the
augustly powerful army planted near
the hedge, resounds in the mouth. I
shall not forget it. I will smite and
finish it."³

144 Again he sang, saying :

" Like the *turbinidae* creeping round the great rock in the sea of Ise [on which blows] the divine wind, [so] will we creep round, and smite and finish them."¹

Again when he smote Shiki the Elder Brother and Shiki the Younger Brother,² the august army was temporarily exhausted. Then he sang, saying :

" As we fight placing our shields in a row, going and watching from between the trees on Mount Inasa, oh ! we are famished. Ye keepers of cormorants, the birds of the island, come now to our rescue !"³

1. See Sect. XLIV, Notes 28 *et seq.* The apparent want of sequence in this portion of the narrative is not noticed by Motowori. We might endeavour to harmonize it by supposing that after having slain the "earth-spiders," etc., the Emperor Jim-mu turned round again to fight with the Prince of Tomi, who had harrassed him in the earlier portion of his career as conqueror of Central Japan.

2. The wild chive growing among the millet is of course the enemy, the Prince of Tomi and his host; and the gist of the Song is that the Imperial troops will smite and destroy them root and branch. The commentators suppose the simile to have been taken from the fields of millet which Jim-mu's troops planted for their subsistence during the long drawn out campaigns of early days.—The "stem of its root," *so ne ga moto*, is a curious expression, which is perhaps best accounted for by Moribe's supposition that we have here a pun on *Sune ga moto*, "Sune's house," *Sune* being a natural abbreviation of *Nagasune*, the name of the Prince of Tomi (see Sect. XLIV, Note 28).

3. The sense of this Song is: "I shall not forget the bitterness of seeing my brother slain by Prince Nagasune's arrow (see the latter part of Sect. XLIV). The word *haskikami*, here rendered ginger in accordance with Motowori's dictum, is taken by Moribe to signify the xanthoxylon.

"Resounding in the mouth" is a curious phrase here used to express bitterness.

4. Motowori thus paraphrases this Song: "As the innumerable *turbinidae* [-shells] creep round the great rock, so will I with the myriads of the Imperial host encompass the Prince of Tomi on every side, that there may be no outlet whereby he can escape." The shell here mentioned is a kind of small conch. *Kamu-kaze no*, lit. "of divine wind," is the Pillow-Word for Ise, and is of disputed derivation, as is the word Ise itself. The curious reader should refer to Fujihara no Hikomaro's Inquiry into the Meaning of the Names of All the Province" *s.v.* for the legend to which the name of Ise and its Pillow-Word were anciently traced and other conjectures on the point. The "great rock" here mentioned is not otherwise known.

5. *Ye-shiki* and *Oto-shiki*. Shiki is the name of a district in the province of Yamato.

6. This Song is a request for provisions made by the Emperor to some fishermen, who were working their cormorants along the mountain-streams. Moribe refers it to an incident, not in the war, but in the hunt, and interprets differently the word here, in accordance with its usual meaning and with older authority, rendered "as we fight." He attributes to it the sense of "as we put our shields together," and thinks that the poet may have compared to shields the trunks of the trees. According to this view, the Song should be viewed rather as a joke. It may be mentioned that there is good authority for considering the word *shu namete*, "placing shields in a row," as a Punning Preface or Pillow-Word for words commencing with *i* (*i* being the Root of *iru*, to shoot"), so that Moribe's explanation need not involve any tautology. It seems however somewhat far-fetched.—The position of mount Inasa is uncertain, and the name itself of obscure derivation.

[SECT. I.—EMPEROR JIM-MU (PART VII.—THE EMPIRE
PACIFIED).]

So then His Augustness Nigi-hayabi' waited on and said to the august child of the Heavenly Deity: "As I heard that [thou], the august child of the Heavenly Deity, hadst descended from Heaven, I have followed

down to wait on thee." Forthwith presenting to him the heavenly symbols,² he respectfully served him. So His Augustness Nigi-hayabi wedded the Princess of Tomi,³ 145 sister of the Prince of Tomi, and begot a child, His Augustness Umashi-ma-ji.⁴ (He was the ancestor of the Chiefs of the Warrior-Clan,⁵ of the Grandees of Hodzumi,⁶ and of the Grandees of the Neck-Clan.)⁷ So having thus subdued and pacified the savage Deities, and extirpated the unsubmissive people, [His Augustness Kamu-yamato-ihare-biko] dwelt at the palace of Kashibara⁸ near Unebi,⁹ and ruled the Empire.¹⁰

1. The component parts of this name, rendered according to the analogy of that in Sect. XXXIII, Note 5, may be interpreted to signify "Plenty-Swift." The genealogy of this god is not known.

2. *I.e.*, the swords, quivers, bow, and arrows mentioned in Sect. XXXIII, as having been brought down from Heaven by the divine attendants of the Emperor Jim-mu's grandfather.

3. *Tomi-ya-bime*. The syllable *ya* is inexplicable, but perhaps merely an Expletive.

4. The signification of this name is by no means clear; but, rendered according to the characters with which it is written in the "Chronicles," it would mean "Savoury-True-Hand."

5. *Mononobe no murashi*. This and the two following are of course "gentile names."

6. *Hodzumi no omi*. Hodzumi, which is the name of a place, signifies "rice-ears piled up."

7. *Une-bi no omi*. The interpretation of this name is given according to Motowori, who explains that the members of this family,—in particular the female members,—waited at the Emperor's table, and wore veils over their necks when so employed. The name is commonly corrupted to *uneme*.

8. Better known as Kashihara. The name signifies "oak-moor," or rather "a place planted with oaks." This is usually, though without sufficient foundation, reckoned the earliest of the historical capitals of Japan. It is in Yamato.

9. Unebi is the name of a hill in Yamato. The etymology of the word is obscure.

10. *I.e.*, "ruled the Empire from his palace of Kashihara near Utschi. For the expression 天下 (literally "all] beneath Heaven"), here rendered "Empire," see Sect. XXVII, Note 13.

[SECT. LI.—EMPEROR JIM-MU (PART. VIII.—HE WEDS
I-SUKE-YORI-HIME).]

So when he dwelt in Himuka, [His Augustness Kamu-yamato-ihare-biko] wedded¹ Princess Ahira,² younger sister of the Duke of Wobashi³ in Ata,⁴ and begot child-¹⁴⁶ren: there were two,⁵—His Augustness Tagishi-mimi,⁶ next His Augustness Kisu-mimi.⁷ But when he sought for a beautiful maiden to make her his Chief Empress,⁸ His Augustness Oho-kume said: "There is here a beauteous maiden who is called the august child of a Deity is that the Princess Seya-datara,⁹ daughter of Mizokuhi¹⁰ of Mishima,¹¹ was admired on account of her beauty by the Great-Master-of-Things the Deity of Miwa,¹² qui, quum pulchra puella oletum fecit, in sagittam rubro [colore] fucatam se convertit, et ab inferiori parte cloacæ [ad usum] faciendi oleti virginis privatas partes transfixit. Tunc pulchra virgo consternata est, et surrexit, et trepide fugit. Statim sagittam attulit, et juxta thalamum posuit. Subito [sagitta] formosus adolescens facta¹⁴⁷ est, qui cito pulchram puellam sibi in matrimonio junxit, et filiam procreavit nomine Hoto-tarara-i-susugi-hime;¹³ et est nomen alternativum Hime-tatara-i-suke-yori-hime.¹⁴ (Id est posterior mutatio nominis, quoniam abhorruit facere mentionem privatarum partium). So therefore she is called the august child of a Deity. Hereupon seven beauteous maidens were out playing on the moor of Takasazhi,¹⁵ and I-suke-yori-hime¹⁶ was among them. His Augustness Ohokume,

signation of River Sawi [bestowed]. The name by which the mountain-lily-plant was originally called was *sawi*. Afterwards, when I-suke-yori-hime came and entered into the palace, the Heavenly Sovereign sang augustly saying:

"In a damp hut on the reed-moor having spread layer upon layer of sedge mats, we two slept!"¹⁸

The names of the august children thus born were: His Augustness Hiko-ya-wi,¹⁹ next His Augustness Kamu-ya-wi-mimi,²⁰ next His Augustness Kamu-nuna-kaha-mimi²¹ (Three Deities.)²²

1. Or, "had wedded; for the episode here related must be supposed to have taken place before Jim-mu and his army started eastward on their career of conquest.

2. *Ahira-hime*. Ahira is supposed by Motowori to be the name of a place in Satsuma. Its etymology is quite obscure.

3. *Wobashi no kimi*. Wobashi is supposed by Motowori to be the name of a place in Satsuma. The characters with which it is generally written mean "small bridge."

4. Ata is a place in Satsuma.

5. Or, "there were two Deities." The character employed is not that which itself actually signifies "deity," but is the Auxiliary Numeral for divine beings.

6. *I.e.*, perhaps "rudder-ears."

7. Motowori adduces good reasons for believing this name to be but a slightly altered form of the preceding one, and for holding that in the original form of the tradition there was but one child mentioned.

8. See Motowori's Commentary, Vol. XX, pp. 10-13, for the reasons for thus interpreting the characters 太后 in the text. Elsewhere it has generally, for the sake of convenience, been simply rendered "Emperess."

9. *Seya-datara-hime*. The signification of the name is obscure. Motowori supposes *Seya* to be a place and *tatara* (*nigori*-ed to *datara*) perhaps a plant written with the Chinese character 葎, said by Dr. Williams in his "Syllabic Dictionary" to be possibly a species of *Heterostropa*.

10. It is uncertain whether this name should, or should not, be

regarded as properly that of a place. The meaning is equally obscure. The Chinese characters with which it is here written signify "ditch-cater," whereas those employed in the "Chronicles" signify "ditch-stake." Perhaps both transcriptions are simply phonetic.

11. A district in the province of Tsu (Settsu). The name signifies "three islands."

12. *Miwa-no-oho-mono-nushi-no-kami*. This god is supposed to be identical with Oho-kuni-nushi (the "Master of the Great Land," see end of Sect. XX and following Sects.). The rigidly literal rendering of the name as here given would be "the Deity Great Master of Things of Miwa"; but the more intelligible version here given represents the Japanese author's meaning. For the traditional etymology of Miwa see the story related in Sect. LXV.

13. *Hoto* significant partes privatas. Verbi *tatara* sensum supra s. v. *Soya-dataru-hime* pertractavimus. *I* est vox expletiva. *Sutugi* sensus est "trepide fugiens" *Hime* indicat regiam puellam.

14. *I.e.*, Princess Tatara-Startled-Good-Princess.

15. Etymology obscure.

16. An abbreviated form of the princess's alternative name.

17. The meaning of this Song is: "To which of the seven maidens now disporting themselves on the moor of Takasazhi shall I convey the Emperor's command to come that he may make her his consort, and sleep with his arms intertwined in hers?"—Motowori, overlooking the difference between *modu*, which is the word in the text, and the *nigari*'ed form *mayu* met with in some other passages, misinterprets the last clause thus: "Which shall be sought?" He makes the same mistake in his explanation of the next Song.

18. *I.e.*, "having a presentiment."

19. The translation of this Song follows Moribe's exegesis. Motowori interprets it thus: "Well, well! I will seek the lovely one standing in the very front." As here rendered, the little poem is quite clear,—simply a declaration on the Emperor's part that he will make the girl standing in front his wife.

20. *Saburu-to-me*, the original of the phrase here rendered "slit sharp eyes," is obscure and variously understood by the commentators. Moribe supposes the god to have worn a casque with a vizor, and the slit to have been made in the latter, and not actually in, or rather near, his eyes. It should however be observed that, though the Japanese word *sabu* means "to slit," the Chinese character in the text properly signifies

"to batloo (or brand) with ink," and is used with that meaning at the end of Sect. CXLIX, and elsewhere in the ancient books. The present writer, after comparing various passages in which the term occurs, thinks that we may understand a tattooing of the outer corners of the eyes, which would give to the latter the appearance of being long and sharp; or, if the tattooing were very dark, of being actually slit.

21. The first lines of this short poem are so hopelessly unintelligible that the commentators are not even agreed as to how the syllable composing them should be divided into words. For the straits to which Motowori and his predecessors were driven in their efforts to obtain some plausible signification, see his Commentary, Vol. XX, pp. 27-29, and for Moribe's totally divergent interpretation see "*Idau no Koto-yaki*," Vol. II, pp. 30-31. It is not worth while to quote here more such conjectures.—For the doubt attaching to the precise signification of the words rendered by "slit sharp eyes," see the preceding Note.

22. The signification of this Song is as plain as that of the preceding one is obscure.

23. *Q.d.*, as his wife.

24. This initial expression is meaningless.

25. Having become the Emperor's consort, this Honorable title is now prefixed for the first time to her name.

26. *Soroi-gata*. *Soroi*, as we learn from the compiler's note below, was the name of a kind of lily.

27. Literally, "one sojourn."

28. The signification of this Song is: "Now indeed thou comest to share the majesty of the palace. But the beginning of our intimacy was on that night when I came to thy humble dwelling on the red-grown moor where, when we slept together, we had to pile mat upon mat to keep out the damp."—The translator has followed Moribe's interpretation throughout. Motowori takes in the sense of "ugly" the word here rendered "damp," and all the previous commentators give a different explanation of the words *iya saya shihite*, here translated by "spreading layer upon layer." They take them to mean "spreading more and more cleanly."

29. This name may signify "prince eight-wells." But the interpretation of *ya mi* as "eight wells" in his and the following name is doubtful.

30. This name may signify "divine-eight-wells-ears." But see preceding Note.

31. This name may signify "divine-lagoon-river-ears." But perhaps *Nana-kaha* is the name of a place.

32. The character in the text is not actually "Deity," but 柱, *hashira*, the Auxiliary Numeral for Deities, which is constantly throughout these "Records" used in speaking of members of the Imperial family.

[SECT. LII.—EMPEROR JIM-MU (PART. IX—TROUBLES WHICH FOLLOWED HIS DECEASE)]

So when, after the decease of the Heavenly Sovereign,¹
 150 the elder half-brother, His Augustness Tagishi-mimi,²
 wedded³ the Empress I-suke-yori-hime, he plotted how
 he might slay his three younger brethren, pending which
 their august⁴ parent I-suke-yori-hime lamented, and made
 [the plot] known to her august children by a Song.
 The song said :

"From the River Sawi the clouds have
 risen across, and the leaves of the trees
 have rustled on Mount Unebi : the wind
 is about to blow."⁵

Again she sang, saying :

"Ah! What rest on Mount Unebi as
 clouds in the day-time, will surely blow
 as wind at night-fall, [whence] the
 rustling of the leaves!"⁶

When hereupon her august children, hearing and knowing [of the danger], were alarmed and forthwith were about to slay Tagishi-mimi, His Augustness Kamu-nuna-kaha-mimi said to his elder brother His Augustness Kamu-ya-wi-mimi : "Thy dear Augustness, [do thou] take a weapon, and go in and slay Tagishi-mimi." So he took a weapon and went in, and was about to slay him. But his arms and legs trembled so, that he was

unable to slay him. So then the younger brother His Augustness Kamu-nuna-kaha-mimi begged [to be allowed] to take the weapon which his elder brother held, and ¹⁵¹ went in and slew Tagishi-mimi. So again, in praise of his august name, he was called His Augustness Take-nuna-kaha-mimi.⁷ Then His Augustness Kamu-ya-wi-mimi resigned [in favour of] the younger brother His Augustness Take-nuna-kaha-mimi, saying: "I could not slay the foeman; but Thine Augustness was at once able to slay him. So, though I be the elder brother, it is not right that I should be the superior.⁸ Wherefore do Thine Augustness be the superior, and rule [all] beneath the Heaven. I⁹ will assist Thine Augustness, becoming a priest,¹⁰ and respectfully serving thee."

1. *I.e.*, the Emperor Jim-mu. His decease is not otherwise specially mentioned; but a formula at the end of the Section, which is repeated *mutatis mutandis* in the case of each Emperor, tells us the number of years he lived or reigned, and the place of his sepulture. Throughout these "Records," much matter is often placed in the reign of a Monarch already deceased, and which, according to our ideas, would more naturally be narrated under the heading of his successor.

2. Who was the deceased Emperor's son by Princess Ahira (see Sect. LI, Note 6,) and consequently step-son to the Empress and half-brother to her three sons.

3. This is the meaning of the Chinese character in the text. Motowori tries to save the Empress Dowager's reputation for conjugal fidelity by rendering it in his *kana* reading by a word signifying "ripened."

4. See Sect. XXII, Note 4.

5. The import of this metaphorical poem, taken in its context, is too clear to need much comment. The rising of the clouds and the rustling of the leaves may be supposed to represent the murderer's preparations, and the blowing of the wind his actual onslaught.

6. The meaning of this Song is "The would-be murderer remains quiet during the day-time like the clouds hanging to the mountain-side; but at night he will burst upon you like the storm-wind. Already I

hear the leaves begin to rustle; already he is gathering his men together."

7. The word *take* prefixed to the name of this prince signifies "brave."

8. *Id.*, either "superior to thee," or as Motowori understands the phrase, "the superior of all," *scil.* the Emperor.

9. Though the elder brother, he here uses the humble character 僕 "servant," to show his respect and deference.

10. Literally, "a person who shuns," *q.d.* who shuns all pollution, and avoids certain food at certain seasons. *Conf.* the gentile name *Imi-be* commented on in Sect. XXXIII, Note 32.

[SECT. LIII.—EMPEROR JIM-MU (PART X.—GENEALOGIES).]

So His Augustness Hiko-ya-wi (is the ancestor of the Chieftains of Mamuta,¹ and of the Chieftains of Teshima².) His Augustness Kamu-ya-wi-mimi (is the ancestor of the Grandees of Oho,³ of the Chieftains of the Tribe of Chihisako,⁴ of the chieftains of
 152 the Tribe of Sakahi,⁵ of the Dukes of Hi,⁶ of the Dukes of Ohokida,⁷ of the Dukes of Aso,⁸ of the Chieftains of the Granaries of Tsukushi,⁹ of the Grandees of the Sazaki Tribe,¹⁰ of the Rulers of the Tribe of Sazaki,¹¹ of the Rulers of Wo-Hatsuse,¹² of the Suzerains of Tsuke,¹³ of the Rulers of the land of Iyo,¹⁴ of the Rulers of the land of Shinano,¹⁵ of the Rulers of the land of Ihaki in Michinoku,¹⁶ of the Rulers of the Land of Naka
 153 in Hitachi,¹⁷ of the Rulers of the land of Nagasa,¹⁸ of the Suzerains of Funaki in Ise,¹⁹ of the Grandees of Niha in Wobari,²⁰ and of the Grandees of Shimada.)²¹

1. *Mamuta no murashi.* Mamuta is said to have been a place in the province of Kahachi. The etymology of the name is obscure.

2. *Teshima no murashi.* Teshima is said to have been a place in the province of Tsu (Settsu). The name may signify "luxuriant island."

3. *Oho no omi.* Oho is said to have been a place in the province of Yamato. The name is mostly written with characters signifying "vast" or "numerous."

4. *Chihisako-be no murashi.* Chihisako is said to have been a place in the province of Etchiū. But the name of this family has also been traced to an incident mentioned in the "Newly Selected Catalogue of Family Names" as having occurred in the reign of the Emperor Yū-

riyaku, when, owing to a verbal error, a tax was collected in children instead of in cocoons. The monarch, amused at the mistake, is said to have granted to the tax-collector the "gentile name" of *Chihirako*, i.e. "Little Child."

5. *Sabaki-be no mukaziki*. *Sabaki* signifies "boundary," and this "gentile name" is traced to the fact, mentioned in the "Newly Selected Catalogue of Family Names," that the founder of the family distinguished himself by setting up boundary-marks on the frontiers of different provinces in the reign of the Emperor In-giyō (first half of the fifth century of the Christian era).

6. *Ili no kimi*. *Ili* (厩) is the name of a province (now two provinces) in the south-western island of Tsukushi. It is first mentioned in Sect. V, Note 17.

7. *Ohokida no kimi*. *Ohokida* is the name of a district in the province of Toyo.

8. *Aso no kimi*. *Aso* is the name of a district in Higo, containing a celebrated volcano.

9. *Tsukushi no miyake no murazhi*.

10. *Sazaki-be no mi*. This name is connected by the compiler of the "Newly Selected Catalogue of Family Names" with that of the Emperor Nin-toku (*Oho-sazaki no Mikoto*), for which see Sect. CIV, Note 18.

11. *Sazaki-be no miyatsuko*.

12. *Wo hatsue no miyatsuko*. This name is connected with that of the Emperor Mu-retsu, whose name was *Wo-Hatsue no Waka-Sazaki*.

13. *Tsuke no atake*. *Tsuke* is the name of a place in Yamato.

14. *Iyo no kuni no miyatsuko*. For the province of Iyo see Sect. V, Note 26.

15. *Shinanu no kuni no miyatsuko*. For the province of *Shinanu* (*Shinano*) see Sect. XXXII, Note 26.

16. *Michinoku no Ithaki no kuni no miyatsuko*. A popular derivation of *Michinoku* is from *michi no kuni*, "the country of the road," but a more likely one, sanctioned by Motowori, is from *michi no obo*, the furthest or more distant part of the road" (For the word "road," as here used, *conf.* Sect. LXV, Note 2.). It was for many centuries, and is still in poetry, a vague name for the entire north of Japan. *Ithaki*, sometimes considered a province, and at others only ranking as a district, formed its south-eastern portion along the Pacific sea-board. The name seems to signify "rock (or hard)-castle."

17. *Hitachi no naka no huni no miyatsuko*. Hitachi is a province to the south of Ithaki. Motowori quotes more than one traditional derivation of its name, the best of which, taken from the old Topography of the province, is *hita-michi*, "plain road," referring to the level nature of that part of the country. *Naka* is the name of a district. The word signifies "middle," and may have arisen from the fact of the district bearing it being situated between two considerable rivers.

18. *Nagata no huni no miyatsuko*. *Nagata* is a district in that portion of the old province of Kadzusa which was in very early historical times cut off from the little province of Aha. The import of the name is not clear.

19. *Ize no Funaki no atake*. For Ise see Sect. XLIX, Note 4. Of *Funaki* nothing is known. The characters with which the name is written signify "boat-tree."

20. *Ohari no Niha no omi*. *Wohari* is one of the central provinces of Japan. The name is of uncertain origin. *Niha* is the name of a district, and is of uncertain origin.

21. *Shimada no omi*. *Shimada* is the name of a district in *Wohari*, and signifies "island rice-fields."

[SECT. LIV.—EMPEROR JIM-MU (PART XI.—HIS AGE AND PLACE OF BURIAL).]

His Augustness *Kamu-nuna-kaha-mimi* ruled the Empire. Altogether the august years of this Heavenly Sovereign *Kamu-yamato-ihare-biko* were one hundred and thirty-seven.¹ His august mausoleum is on the top of the *Kashi* Spur on the northern side of Mount *Unebi*.²

1. The author's confused style must not here mislead the student. It is *after* the decease of the Emperor *Jim-mu* (*Kamu-yamato-ihare-biko*), who attains to the age of a hundred and thirty-seven, that the Emperor *Sewi-zei* (*Kamu-nuna-kaha-mimi*) begins to rule.

2. For *Unebi* see Sect. LI, Note 9. *Kashi* signifies "oak." The word rendered "spur" is *wa*.

[SECT. LV.—EMPEROR SUI-ZEI.]

His Augustness Kamu-nuna-kaha-mimi dwelt at the palace of Takawoka in Kadzuraki,¹ and ruled the Empire. This Heavenly Sovereign wedded Kaha-mata-bime,² ancestress of the Departmental Lords of Shiki,³ and begot¹⁵⁴ an august child: His Augustness Shiki-tsu-hiko-tama-de-mi⁴ (one Deity). The Heavenly Sovereign's august years were forty-five. His august mausoleum is on the Mound of Tsukida.⁵

1. In the province of Yamato. *Taka-woka* signifies "high mound." *Kadzuraki* means "pueraria castle," a name accounted for by a legend in the "Chronicles," which relates how an earth-spider was caught in this place by means of a net made of pueraria tendrils. Kadzuraki was the name, not only of a town, but of a district.

2. *I.e.*, the Princess of Kahamata, a place in Kahachi. The name signifies "river-fork." For the omission in this and a few other places of the words "daughter of," etc., which might be expected instead of "ancestress," see Motowori's Commentary, Vol. XXI, p. 4.

3. *Shiki no agata-mihi*. Shiki is in Yamato. The signification of the name seems to be "stone castle."

4. *Shiki-tsu-hiko* signifies "Prince of Shiki." Motowori believes Tamade to be in like manner the name of a place, while he interprets *mi* as the common abbreviation of the Honorific (?) *mimi*.

5. A place in Yamato. Motowori derives the name from *tsuki* (modern *tsuki*), the "ibis," and *tsu*, "rice-field."

[SECT. LVI.—EMPEROR AN-NEI.]

His Augustness Shiki-tsu-hiko-tama-de-mi dwelt in the palace of Ukiana at Kata-shiha,¹ and ruled the Empire. This Heavenly Sovereign wedded Akuto-hime,² daughter of the Departmental Lord Haye,³ elder brother of Kaha-mata-bime, and begot august children: His Augustness

Toko-ne-tsu-hiko-irone,⁴ next His Augustness Oho-yamato-hiko-suki-tomo,⁵ next His Augustness Shiki-tsu-hiko.⁶ Of the august children of this Heavenly Sovereign,—three Deities, — His Augustness Oho-yamato-hiko-suki-tomo [was he who afterwards] ruled the Empire. There were two Kings,⁷ children of the next [brother], His Augustness Shiki-tsu-hiko. One child⁸ (was the ancestor of the Territorial Lords of Suchi in Iga,⁹ of the Territorial Lords of Nabari,¹⁰ and of the Territorial Lords of Minu);¹¹ one child,¹² His Augustness Wa-chi-tsumi,¹³ dwelt in the palace of Miwi in Ahaji.¹⁴ So this King had two daughters: the name of the elder was Hahe-irone,¹⁵ and another name for her was Her Augustness Princess Oho-yamato-kuni-are;¹⁶ the name of the younger was Hahe-irodo.¹⁷ The Heavenly Sovereign's august years were forty-nine. Augustum mausoleum est in privatis partibus Montis Unebi.¹⁸

1. In *Kahachi*: *uki-ana* signifies "floating hole." *Kata-shiha* is said to signify "hard rock" (*kata-ika*); but this seems doubtful, and the reading given by the characters in the text is not *Kata-shiha*, but *Kata-shiho*.

2. *I. e.*, Princess of Akuto, or Akuta,—for the latter form of the name is more common. There exists a place thus called in Settsu. The derivation of the word is obscure.

3. *Agata-nushi Haye*. The reading of this name is obscure, and its derivation uncertain.

4. *Irone* signifies "elder brother" or "elder sister." The rest of the compound is obscure.

5. The first three elements of the compound signify "Great Yamato Prince." The last two are obscure, but Motowori identifies *suki* (see Note 3 to preceding Sect.)

6. *I. e.*, "Prince of Shiki"; so called, it is supposed, with reference to the place of residence of his grandfather.

7. The character thus translated is 王, of which "King" is the original and proper signification. To judge by some other passages in the ancient histories, it had not yet in the 8th century altogether paled to

the lesser meaning of "prince," which has belonged to it in later times when denoting Japanese personages. It is still, as far as possible, used to denote the rulers of all countries excepting Japan, the zealous admirers of the native literature and institutions even designating by it the Emperor of China, who, one would have thought, had a special right to the more Honorific title of Emperor, which his own subjects were the first to invent. On the whole, therefore, "King" seems to be the most appropriate rendering. The characters 王女 are, by analogy, rendered "Queen."

8. The text has "descendant"; but it must here be corrupt or at least faulty, as may be seen by the omission of the proper name.

9. *Iga no Suchi no inaki*. The etymology of *Iga* and that of *Suchi* are alike obscure. See however Motowori's Commentary, Vol. XXI, p. 13, for the traditional derivation of the former. It is the name of a small province which in very ancient times formed part of the province of Ise.

10. *Nabari no inaki*. Nabari is in Iga. The name signifies, "hiding."

11. *Minn no inaki*. Minu, not to be confounded with the province of the same name, is a place in Iga. The name probably signifies "three moors."

12. *Le.*, the other child.

13. Motowori reads *Chichitumi*. In any case, the name remains obscure.

14. For Ahaji see Sect. VI, Note 3. *Mi-twi* signifies "august well," and the name is traced to the custom of bringing water from the Island of Ahaji for use in the Imperial Palace, as mentioned in Sect. CXXIX of the present work, and elsewhere in the early literature.

15. *Irons* means "elder sister." *Hahe* is of uncertain import, it being written with completely different characters in the two histories.

16. *Oho-yamato-kuni-are-hime-no-mikoto*. *Oho-yamato kuni* signifies "the land of Great Yamato," and *hime* signifies "princess" or "maiden." Motowori suggests that *are*, which is an obscure word, may signify "pure."

17. *Irodo* signifies "younger sister." For *hahe* conf. Note 15.

18. *Sei.* in interiori parte montis, *eg.* in spelunca. Motowori explains the use of the term by reference to such words as *foot*, where the name of a portion of the human body is applied to a mountain. In Japanese there are others besides *ashi* ("foot"), such as *itadaki*, *hara* and *koshi*.

His Augustness Oho-yamato-hiko-suki-tomo dwelt in the palace of Sakahiwo at Karu,¹ and ruled the Empire. This Heavenly Sovereign wedded her Augustness Princess Futo-ma-waka,² another name for whom was Her Augustness Princess Ihi-bi,³ ancestress of the Departmental Lords of Shiki,⁴ and begot august children: His Augustness Mi-ma-tsu-hiko-wake-shine,⁵ next His Augustness Tagishi-hiko⁶ (two Deities). So His Augustness Mi-ma-tsu-hiko-kawe-shine [was he who afterwards] ruled the Empire. The next His Augustness Tagishi-hiko (was the ancestor of the Lords of Chino,⁷ of the Lords of Take in Tajima,⁸ and of the Territorial Lords of Ashiwi).⁹ The Heavenly Sovereign's august years were forty-five. His august mausoleum is above the Vale of Manago by Mount Unebi.¹⁰

1. Karu, which still remains as a village in the province of Yamato, was famous down to the early historical days of Japan, being often mentioned by the poets. The derivation of the name is quite uncertain. *Sakahi-wo* probably signifies "boundary mound."

2. *Futo-ma-waka-hime-no-mikoto*. The compound signifies "vast, true, and young princess."

3. *Ihi-bi-hime-no-mikoto*. The name seems to signify "rice-sun, princess."

4. See Sect. LV, Note 3.

5. The import of this name is obscure.

6. *I.e.*, perhaps "rudder prince."

7. *Chinu no wake*. For Chinu see Sect. XLIV, Notes 35 and 35.

8. *Tajima no Take no wake*. Motowori tells us that no mention of any place called Take in the province of Tajima is to be found in any other book.

Ashiwi no inaki. The same remark applies to this name as to the last. The two "gentile names" here mentioned are equally unknown except from this passage.

10. *Unebi-yama no Manago-dani*. It is in Yamato, and is now called *Manago*. The name signifies "a sandy place, or desert."

[SET. LVIII.—EMPEROR KŌ-SHŌ.]

His Augustness Mi-ma-tsu-hiko-kawe-shine dwelt at the palace of Waki-no-kami in Kadzuraki,¹ and ruled the Empire. This Heavenly Sovereign wedded Her August-¹⁵⁷ness Princess Yoso-taho,² younger sister of Oki-tsu-yoso³ ancestor of the Chiefs of Wohari,⁴ and begot august children: His Augustness Ame-oshi-tarashi-hiko,⁵ and next His Augustness Oho-yamato-tarashi-hiko-kuni-oshi-bito⁶ (two Deities). Now the younger brother, His Augustness Tarashi-hiko-kuni-oshi-bito [was he who afterwards] ruled the Empire. The elder brother His Augustness Ame-oshi-tarashi-hiko (was the ancestor of the Grandees of Kasuga,⁷ the Grandees of Ohoyake,⁸ the Grandees of Aha'a,⁹ the Grandees of Wonn,¹⁰ the Grandees of Kak-no-moto,¹¹ the Grandees of Ichihimi,¹² the Grandees of Ohosaka,¹³ the Grandees of Ana,¹⁴ the Grandees of Taki,¹⁵ ¹⁵⁸ the Grandees of Haguri,¹⁶ the Grandees of Chita,¹⁷ the Grandees of Mura,¹⁸ the Grandees of Tsunuyama,¹⁹ the Dukes of Ibitaka in Ise,²⁰ the Dukes of Ichishi,²¹ and the Rulers of the Land of Chika-tsu-Afumi).²²

The Heavenly Sovereign's august years were ninety-three. His August mausoleum is on Mount Hakata²³ at Waki-no-kami.

1. In Yamato. The name of Waki-no-kami is of uncertain derivation. In the "Chronicles" the Emperor Kō-shō is said to have "dwelt at the palace of Ikegokoro at Waki-no-kami." For Kadzuraki see Sect. LV, Note 1.

2. *Yoso-taho-hime-no-mikoto*. Here written phonetically, this name appears in the "Chronicles" written with characters to which the signification of "perfectly ornamented princess" should be attributed to it.

3. The signification of this name is obscure, but it seems to be connected in some way with that of the other sister.

4. *Wahari no murashi*.

5. *I.e.*, heavenly great perfect prince."

6. *I.e.*, "great Yamato perfect prince, country great man." This name appears in an abbreviated form in the next sentence.

7. *Kasuga no omi*. Kasuga is a celebrated place in the province of Yamato. The name is of uncertain origin, though the "Catalogue of Family Names" gives a story referring it to *Kasu gaki* (槽屋), i.e., "lees fence." The curious combination of characters with which Kasuga is written, 春日, may be traced to the Pillow-Word *haru-ki no* (春日之) which was not unnaturally prefixed to a name which so much resembled the Verb *kamuru*, "to be misty"

8. *Ohoyake no omi*. Ohoyake is a place in Yamato. The name signifies "great granary."

9. *Ahata no omi*. Ahata is a place in Yamashiro. The name signifies "millet-field."

10. *Wonu no omi*. Wonu is a place in Afumi. The name signifies "little moor."

11. *Kakinomoto-no-omi*. *Kaki-no-moto* signifies "at the bottom of the persimmon-tree," and the name is said by the compiler of the "Catalogue of Family Names" to have been granted to this family in allusion to a persimmon-tree which grew near their gate. This name was rendered illustrious in the eighth century by the poet Kakinomoto Hitomaro (see the present writer's "Classical Poetry of the Japanese," p. 217 *et seq.*).

12. *Ichihwi no omi*. Ichihwi is in Yamato. The name may signify "oak-well."

13. *Ohosaka no omi*. Ohosaka is a place in Bingo. The name signifies "great hill, or pass."

14. *Ana no omi*. Ana is a department in Bingo. The name signifies "hole" or "cave."

15. *Taki no omi*. Taki is a district in Tamba. The name, which is a common one in Japan, means "water-falls."

16. *Haguri no omi*. Haguri is a district in Wohari. The signification of the name is obscure.

17. *Chita no omi*. Chita is a district in Wohari. The signification of the name is obscure.

18. *Musa no omi*. Musa is a district in Kadzusa. The name seems to be a corruption of the Chinese words 武射, "warlike archer."

19. *Yunuyama no omi*. The family, the place, and the signification of the name are alike obscure.

20. *Ise no Ihitaka no kimi*. Ihitaka is the name of a district, and is traced to the signification of "abundant rice."

21. *Ichishi no kimi*. Ichishi is a district in Ise. The signification of the name is obscure.

22. *Chika tsu Afumi no hime-no-miyatuko*. For Chika-tsu-Afumi see Sect. XXIX, Note 20.

23. In Yamato. The signification of the name is obscure.

[SECT. LIX.—EMPEROR KŌAN.]

His Augustness Oho-yamato-tarashi-hiko-kuni-oshi-bito dwelt in the palace of Akidzushima at Muro¹ in Kadzuraiki, and ruled the Empire. This Heavenly Sovereign wedded his niece Her Augustness Princess Oshika,² and begot august children: His Augustness Oho-kibi-no-moro-susumi,³ next His Augustness,⁴ Oho-yamato-ne-ko-hiko-futo-ni⁴ (two Deities). So His Augustness Oho-yamato-ne-ko-hiko-futo-ni [was he who afterwards] ruled the Empire. The heavenly Sovereign's august years were one hundred and twenty-three. His august mausoleum is on the Mound of Tamade.⁵

1. In Yamato. *Muro* signifies "cave" or "pit." *Aki-dzu-shima*, "the Island of the Dragon-Fly," is frequently used as an alternative name of Japan (see Sect. V, Note 26). See also the Emperor Yū-riyaku's song given in Sect. CLVI.

2. *Oshika-hime-no-mikoto*. The name *Oshika*, which is obscure, appears in the "Chronicles" under the form of *Oshi*, which has generally been interpreted by Motowari (whom the translator follows) as a corruption of *oshiki*, "great." This version of the name makes it harmonious with that of the Princess's father.

3. See Sect. LX, Note 11.

4. This name seems to signify "Great Yamato's Lord Prince, the Vast Jewel."

5. *Tamade no toka*. In Yamato. For this name see Motowari's Commentary, Vol. XXI, pp. 37-38.

[SECT. LX.—EMPEROR KÔ-REI.]

His Augustness Oho-yamato-ne-ko-hiko-futo-ni dwelt at the Palace of Ihodo at Kuruda,¹ and ruled the Empire. This Heavenly Sovereign wedded Her Augustness Princess Kuhashi,² daughter of Ohome,³ ancestor of the Departmental Lords of Tohochi,⁴ and begot an august child: His Augustness Oho-yamato-ne-ko-hiko-kuni-kuru⁵ (one Deity). Again he wedded Princess Chiji-haya-ma-waka of Kasuga,⁶ and begot an august child: Her Augustness Princess Chiji-haya⁷ (one Deity). Again wedding Her Augustness Princess Oho-yamato-kuni-are,⁸ he begot august children: Her Augustness Yamato-to-mo-so-bime;⁹ next his Augustness Hiko-sashi-kata-wake;¹⁰ next His
 160 Augustness Hiko-isa-seri-biko,¹¹ another name for whom is His Augustness Oho-biki-tsu-hiko; next Yamato-to-bi-haya-waka-ya-hime¹² (four Deities). Again he wedded Haheirodo,¹³ younger sister of Her Augustness Princess Are, and begot august children,—His Augustness Hiko-same-ma,¹⁴ next His Augustness Waka-hiko-take-kibi-tsu-hiko¹⁵ (two Deities). The august children of this Heavenly Sovereign [numbered] in all eleven Deities (five kings and three queens). So His Augustness Oho-yamato-ne-ko-hiko-kuni-kuru [was he who afterwards] ruled the Empire. The two Deities His Augustness Oho-kibi-tsu-hiko and His Augustness Waka-take-kibi-tsu-hiko together set sacred jars¹⁶ at the front¹⁷ of the River Hi¹⁸ in Harima;¹⁹ and, making Harima the mouth of the road,²⁰ subdued and pacified the Land of Kibi. So His Augustness
 161 Oho-kibi-tsu-hiko (was the ancestor of the Grandees of Kamu-tsu-michi in Kibi)²¹. The next, His Augustness Waka-hiko-take-kibi-tsu-hiko (was the ancestor of the Grandees of Shimo-tsu-michi in

Kibi²² and of the Grandees of Kasa²³). The next His Augustness Hiko-same-ma (was the ancestor of the Grandees of Uzhika in Harima²⁴.) The next, His Augustness Hiko-sashi-kata-wake (was the ancestor of the Grandees of Tonami in Koshi,²⁵ of the Grandees of Kuni-saki in the Land of Toyo,²⁶ of the Dukes of Ithobara,²⁷ and of the Maritime Suzerains of Tsunuga).²⁸ The Heavenly Sovereign's august years were one hundred and six. His august mausoleum is at Umasaka at Katawoka.

1. In Yamato, *Iho-do* signifies "hut door." *Kuru-da* (*Kuroda* would be the more natural reading) signifies "black rice-field."

2. *Kukashi-hime-no-mikoto*. The name signifies "beautiful princess."

3. This seems to have been originally not a personal name, but the name of a place in Wobari.

4. *To-hochi no agata-nushi*. Tohochi is a district in Yamato. The name seems to signify "ten maris."

5. This name signifies "great Yamato's lord prince who rules the land."

6. *Kasuga-no-chiji-haya-ma-waka-hime*. This name probably signifies "the thousand fold brilliant truly young princess of Kasuga." For Kasuga see Sect. LVIII, Note 7.

7. *Chiji-haya-hime-no-mikoto*, i.e., probably "thousand-fold brilliant princess."

8. *Oho-yamato-kuni-are-hime-no-mikoto*. See Sect. LVI, Note 16.

9. Motowori assigns to this name the signification of "Yamato's hundred thousand-fold illustrious princess," and has a very long note on the subject in Vol. XXI, p. 42, *et. seq.*

10. The signification of this name is not clear.

11. I.e., "prince valorously advancing prince." The alternative name signifies "Great Prince of Kibi," and both refer to his conquest of the province of Kibi as related a little further on in this Section. Motowori gives good reasons for supposing that *Oho-kibi-no-moro-susumi*, i.e., "He Who Completely Advances in Great Kibi," is but another form of the same name, erroneously inserted in the account of the preceding reign (see Sect. LIN, Note 3.)

12. I.e., perhaps "Yamato's hundred-fold wondrous brilliant young ornamental Princess." The name resembles that of the elder sister.

13. For this and the next following names see Sect. LVI, Notes 17 and 16 respectively.

14. This name is obscure, and differs from that given in the parallel passage of the "Chronicles," where we read Sashima. The latter sounds more authentic.

15. *I.e.*, "the young prince the brave prince of Kibi." This name refers to his conquest of Kibi, as related a few lines further on.

16. *I.e.*, earthenware jars of a moderate size, probably intended to hold the rice-liquor offered to the gods. Being easily broken, they were planted in the ground up to a certain height.

17. The probable meaning of this peculiar expression is "a bend in the river."

18. Written with the character 氷, "ice," which may however be only phonetics. No river of this name is anywhere else mentioned as flowing through the province of Harima, and one is tempted to suppose that there is some confusion with the celebrated river Ibi, which figures so frequently in the Idzumo cycle of legends.

19. One of the central provinces of Japan, on the northern shores of the Inland Sea. Some derive the name from *hagi-hara*, "lespedeza moor," while others, connect it with *hari*, a "needle." Neither etymology has much to recommend it.

20. *I.e.*, "their point of departure." It must also be remembered that "road" came to have the sense of "circuit" or "province," so that we might translate this phrase by "the commencement of the circuit." *Conf.* such denominations as *Koshi no michi no kuchi*, *Koshi no michi no naka*, and *Koshi no michi no shiri* for what are in modern parlance the provinces of Echizen, Etchû and Echigo. The region nearest to the capital was called the mouth, while equally graphic designations were bestowed on the more remote districts. It was, as we learn by comparison with a passage in the history of the reign of the Emperor Su-jin (see Sect. LXVI, Note 13), customary thus to plant earthenware jars in the earth at the point whence an army started on an expedition, this being considered a means of invoking upon it the blessing of the gods. Not only so, but down to the Middle Ages travellers in general were in the habit of worshipping at the shrine of the god of roads. For "road" in the sense of "circuit," "province," or "administrative division" see Sect. LXVI, Note 2.

21. *Kibi no kumu-tsu-michi no omi*. *Kumu-tsu-michi i.e.*, "the Upper Road" or "Circuit," was the ancient name of the province of Bizen (or of a portion of it), which formerly was a part of the Land of Kibi.

22. *Kibi no shimo-tsu-michi no omi*. *Shimo-tsu-michi* means "the lower road," and was the ancient name of a portion of the province of Bitchū, which formerly was a part of the land of Kibi.

23. *Kata no omi*, i.e., "Grandees of the Hat," a "gentile name" which is referred by the compiler of the "Catalogue of Family Names" to an incident in the reign of the Emperor Ōjin, which he however by no means clearly relates (see Motowori's Commentary, Vol. XXI; pp. 57-58).

24. *Harima no Ushika no omi*. *Ushika* is the name of a place. It is written with characters signifying "cow and deer," but the true derivation is quite uncertain.

25. *Kashi no Tonami no omi*. *Tonami* is a district in Etchū. The significance of the name is uncertain.

26. *Toyo-kuni no Kunisaki no omi*. *Kunisaki* is a district in Bango. The name seems to signify "land's end."

27. *Ihobara no kimi*. *Ihobara* is a district in Suruga. The significance of the name is obscure.

28. *Tsunuga no ama no atake*. For *Tsunuga* see Sect. CI, Notes 3 and 12. Perhaps the name should rather be rendered "the Suzerains of Ama in Tsunuga," as Ama may, after all, as Motowori suggests, be here the name of a place.

29. In the Province of Yamato. *Kata-waka* signifies "side-mound" or "incomplete mound." *Uma-saka* signifies "horse-hill" or "horse-pass." *Umasaka* should perhaps be understood as the particular designation of a portion of the ascent of *Katawaka*, which is mentioned in the "Chronicles" as the name of a mountain.

[SECT. XLI.—EMPEROR KŌ-GEN.]

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His Augustness Oho-yamato-ne-ko-hiko-kuni-kuru dwelt in the palace of Sakaki-bara at Karu,¹ and ruled the Empire. This heavenly Sovereign wedded Her Augustness Utsu-shiko-me,² younger sister of His Augustness Utsu-shiko-wo,³ ancestor of the Grandees of Hodzumi,⁴ and begot august children: His Augustness Oho-biko,⁵ next His Augustness Sukuna-biko-take-wi-goro;⁶ next His Augustness Waka-yamato-ne-ko-hiko-oho-bibi⁷ (three Deities).

Again, wedding Her Augustness Igaka-shiko-me,⁸ daughter of His Augustness Utsu-shiko-wo, he begot an august child: His Augustness Hiko-futu-oshi-no-makoto.⁹ Again, wedding Princess Haniyasu,¹⁰ daughter of Awotama¹¹ of Kafuchi, he begot an august child, His Augustness Take-hani-yasu-biko¹² (one Deity). The august children of this Heavenly Sovereign [numbered in all five Deities]. So His Augustness Waka-yamato-ne-ko-hiko-oho-bibi [was he who afterwards] ruled the Empire. The children of
¹⁶³ his elder brother, His Augustness Oho-biko, were His Augustness Take-nuna-kaha-wake¹³ (ancestor of the Grandees of Abe);¹⁴ next His Augustness Hiko-inakoshi-wake.¹⁵ (This was the ancestor of the Butler Grandees.)¹⁶ His Augustness Hiko-futsu-oshi-no-mikoto wedded Princess Takachina of Kadzuraki,¹⁷ young sister of Oho-nabi,¹⁸ ancestor of the Chiefs of Wohari,¹⁹ and begot a child: the Noble Umashi Uchi.²⁰ (This was the ancestor of the Grandees of Uchi in Yamashiro.²¹ Again, wedding Princess Yama-shita-kage,²² younger sister of Udzu-hiko,²³ ancestor of the Rulers of the Lord of Ki,²⁴ he begot a child, the Noble Take-Uchi.²⁵ The children of this Noble Take-Uchi [numbered] in all nine (seven males and two females), — [namely] the Noble of Hata-no-Yashiro,²⁶ [who] (was the ancestor of the Grandees of Hata,²⁷ of the Grandees of Hayashi,²⁸ of the Grandees of Hami,²⁹ of the Grandees of Hoshikaha,³⁰ of the Grandees of Asumi,³¹ and of the Dukes of the Hatsuse Tribe);³² next the Noble Kose-no-Wo-Kara³³ [who] (was the ancestor of the Grandees of Kose,³⁴ of the Grandees of the Saraki Tribe,³⁵ and of the Grandees of the Karu Tribe);³⁶ next the Noble Soga no Ishikaha³⁷ [who] (was the ancestor of the Grandees of Soga,³⁸ of the Grandees of Kohanobe³⁹ of the Grandees of Tanaka,⁴⁰ of the Grandees of Takamuko,⁴¹ of the Grandees of Woharida,⁴² of the Grandees of Sakurawi,⁴³ and of the Grandees of Kishida);⁴⁴ next the Noble Heguri-no-Tsuku,⁴⁵

[who] (was the ancestor of the Grandees of Heguri,⁴⁶ of the Grandees of Sawara,⁴⁷ and of the Uma-mi-kchi Chiefs);⁴⁸ next the Noble Ki-no-Tsunu⁴⁹ [who] (was the ancestor of the Grandees of Ki,⁵⁰ of the Grandees of Tsunu,⁵¹ and of the Grandees of Sakamoto);⁵² next Princess Mato of Kume;⁵³ next Princess Nu-no-iro;⁵⁴ next Kadzuraki-no-Nagaye-no-sotsu-biko⁵⁵ [who] (was the ancestor of the Grandees of Tamaie,⁵⁶ of the Grandees of Ikuba,⁵⁷ of the Grandees 166 of Ikuye⁵⁸ and of the Grandees of Agina),⁵⁹ moreover [there was] the Noble Waku-go⁶⁰ (the ancestor of the Grandees of Yenuma).⁶ This Heavenly Sovereign's august years were fifty-seven. His august mausoleum is on the mound in the middle of the Pool of Tsurugi.⁶²

1. In Yamato. For Karu see Sect. LVII, Note 1. *Sakabi-bara* signifies "boundary moor."

2. *I.e.*, perhaps, "the beautiful but alarming female."

3. *I.e.*, perhaps, "the beautiful but alarming male."

4. *Hodzumi no umi*. There are several places called Hodzumi in various provinces. The name appears to signify "piling up rice-ears."

5. *I.e.*, "great prince."

6. *I.e.*, "little prince-fierce-boar-heart," the boar being known for its savage disposition.

7. Excluding the last member of the compound, this name signifies young-Yamato-lord-prince-great." *Bibi* is identified by Motowori with the word *mimi*, which so often recurs in proper names (see Sect. XIII, Note 18).

8. Motowori explains this name in the sense of "brilliant-alarming-female," but some doubt must attach to it.

9. *I.e.*, perhaps, "prince vast-great-truth."

10. *Hani-yasu-biwe*. This name has already been met with in Sect. VII, Note 3. Motowori however supposes that in this place Haniyasa should be considered to be the name of a place in Yamato.

11. *I.e.*, a man called "green jewel" who lived in the province of Kufuchi.

12. *Take* signifies "brave." For the rest of the name see Note 10.

13. *Take* signifies "brave." *Wake* is either "young" or "lord." For *Numa-kaba* see Sect. LI, Note 31.

14. *Abe no omi*. There are several places called Abe, and it is doubtful to which of them the text here refers.

15. The signification of *inakoishi* seems to be "rice-chariot." *Hiko* is "prince," and *wake* either "young" or "lord."

16. *Kashikade no omi*. This name is traditionally referred to an incident in the reign of the Emperor Kei-kō, who is said to have bestowed it on one of his attendants who served up to him a particularly savoury dish of shell-fish. "Butlers" (perhaps the word might also be rendered "cooks") have been mentioned towards the end of Sect. XXXII, and again in the legend of Jim-mu's slaughter of the "earth-spiders" related in Sect. XLVIII.

17. *Katsuraki-no-takachina-hime-no-mikoto*. The signification of *Takachina* is obscure.

18. By aphæresis for *Oho-inabi*, the form of the name given in the "Chronicles of Old Matters of Former Ages," itself perhaps standing by apocope for *Oho-ina-bito*, which would signify "great rice-prince."

19. *Wakari no Murasaki*.

20. *Umashi Uchi no sukune*. *Umashi* signifies "sweet," and *Uchi* is the name of a place in Yamashiro.

21. *Yamashiro no Uchi no omi*.

22. This name may be rendered literally "the shade beneath the mountains"; but the signification is "the glow from the autumn leaves on the mountain-side."

23. *I.e.*, probably "wonderful (or precious) prince."

24. *Ki no kuni no miyatoko no aya*.

25. *Take-Uchi no sukune*. *Take* signifies "brave," and *Uchi* is the name of a district in Yamato. The common, but erroneous, reading of this name is *Take no Uchi no sukune*. The celebrated personage, who may be styled the Methuselah of Japan, is said to have lived during the reigns of five Emperors, who themselves averaged over a hundred years of life each. His own age is variously given as 255, 260, etc. up to 360 years.

26. *Hata no Yashiro no sukune*. *Hata* and *Yashiro* are supposed by Motowori to be the names of places in Yamato. *Yashiro* signifies "shrine." *Hata* is of uncertain derivation.

27. *Hata no omi*.

28. *Hayashi no omi*. *Hayashi* is the name of a place in Kawachi, and signifies "forest."

29. *Hami no omi*. There is a Hami in Afumi and another in Tamba. The signification of the name is obscure.

30. *Hoshikaha no omi*. Hashikaha is a place in Yamato. The name signifies "star river."

31. *Afumi no omi*. For Afumi see Sect. XXIX, Note 20.

32. *Hatsuse-be no Kimi*. For Hatsuse see Sect. CXLIII, Note 8.

33. *Kose no Wo-kara no sukune*. Kose is the name of a place in Yamato. The meaning of Wo-kara is obscure.

34. *Kose no omi*.

35. *Sanakibe no omi*. See Sect. LIII, Note 10.

36. *Kurube no omi*.

37. *Soga no Ishikaha no sukune*. Soga is a place in Yamato, and Ishikaha a district in Kahachi. In cases like this it must generally be presumed that the family had two seats, or was divided into two branches residing in different places. Sometimes, however, the original seat and that to which the family afterwards removed are meant to be indicated.

38. *Soga no omi*. The signification of Soga is obscure.

39. *Kahanobe no omi*. Kahanobe is the name of a district in Settsu, and signifies "river-bank."

40. *Tanaka no omi*. Tanaka is the name of a place in Yamato and signifies "among the rice-fields."

41. *Takamuka no omi*. Takamuka seems to be the name of a place in Echizen. Its signification is uncertain.

42. *Woharida no omi*. Woharida is a place in Yamato. The name seems to mean "little ploughed field."

43. *Sakurawi no omi*. Sakurawi is the name of a place in Kahachi and signifies "cherry-tree well."

44. *Kishida no omi*. Kishida is a place in Yamato. The signification of the name is not clear.

45. *Heguri no Toku no sukune*. Heguri is the name of a district in Yamato, and is of uncertain signification. *Toku* (modern *deku*), "owl," is a name which is referred to a tradition that will be found in Motowori's Commentary, Vol. XXII, p. 29.

46. *Heguri no omi*.

47. *Sawara no omi*. Sawara was perhaps a district in Chikuzen. The signification of the name is obscure.

48. *Uma-mi-kuki no marushi*. The literal significance of the characters with which *Uma-mi-kuki* is written is "horse august post." But whether this name had any relation to horses, or whether it should simply be regarded as the name of a place is quite uncertain.

49. *Ki no Tsumi no sukune*. Ki is the name of a province, and

Town that of a district in another province,—the province of Suhan (Suwō). *Conf.* Note 37.

50. *Ki no omi.*

51. *Tsuru no omi.*

52. *Sakamoto no omi.* Sakamoto is the name of a place in Idzumi, and signifies "base of the hill."

53. *Kume no Ma-iro-hime.* Kume may be, as Motowori says, the name of a place. But see Sect. XXXIV, Note 7. In any case the place, if it existed, was probably called after some person of the name of Kume. The signification of Ma-iro is obscure.

54. *Nu-no-iro-hime.* The meaning of this name is obscure.

55. Kadzuraki is the already frequently mentioned name of a district in Yamato, and Nagaye is likewise the name of a place,—whether in Yamato or in Kahachi is not certain. It signifies "long inlet." Motowori thinks that the syllable *so* in this place is the same as the of *huma-so*, and signifies "valiant" or "fierce."

56. *Tamade no omi.* There is a Tamade in Yamato and another in Kahachi. The signification of the name is uncertain.

57. *Ikuha no omi.* The "Chronicles of Japan" tell us that the original form of this name *Ikuha* was *uki-ha*, i.e., "floating leaf," and give a story to account for it. See Motowori's Commentary, Vol. XXII, pp. 36-37, where the reason traditionally given to explain the fact of the name Ikuha being written with the character 浮 is also mentioned at length.

58. *Ikuye no omi.* Ikuye must have been the name of a place; but nothing is known of it.

59. *Agina no omi.* The same observation applies to this as to the preceding name.

60. *Waku-go no inkune.* *Waku-go* signifies "young child" or "youth," an Honorific designation.

61. *Yenuma no omi.* Yenuma is the name of a district in Kaga, and signifies "inlet-lagoon."

62. In Yamato. This pool or lake is often mentioned in the poems of the "Collection of a Myriad Leaves" and was celebrated for its lotus-flowers. We hear of it in the "Chronicles of Japan," as having been dug in the reign of the Emperor Ō-jin, but it was probably, like many others, a natural pool or marsh, which was afterwards improved. The name signifies "sable."

[SECT. LXII.—EMPEROR KAI-KUWA.]

His Augustness Waka-yamato-ne-ko-hiko-ōho-bibi dwelt in the palace of Izakaha at Kasuga,¹ and ruled the Empire. This Heavenly Sovereign wedded the Princess of Takanu,² daughter of Yugori³ the Great Departmental Lord of Taniha,⁴ and begot an august child: His Augustness Hiko-yumusumi,⁵ (one Deity). Again he wedded his step-mother, Her Augustness I-gaka-shiko-me,⁶ and begot august children,—His Augustness Mima-kiri-biko-iniwe,⁷ next Her Augustness Mima-tsubime⁸ (two Deities). Again he wedded Her Augustness Oke-tsu-hime,⁹ younger sister of His Augustness Hiko-koni-oketsu,¹⁰ ancestor of the Grandees of Wani,¹¹ and begot an august child: King Hiko-imasu¹² (one Deity). Again, wedding Princess Washi,¹³ daughter of the Noble Kadzuraki-no-tarumi,¹⁴ he begot an august child,—King Take-tayo-hadzura-wake¹⁵ (one Deity). The august children of this Heavenly Sovereign [numbered] in all five Deities (four Kings and one Queen). So His Augustness Mi-maki-iri-biko-iniwe [was he who afterwards] ruled the Empire. The children of his elder brother, King Hiko-yumusumi were: King Oho-tsutsukitari-ne,¹⁶ next King Sanugi-tari-ne¹⁷ (two Kings). There were five Deities daughters of these two Kings. Next King Hiko-imasu wedded the Princess of Yena in Yamashiro,¹⁸ another name for whom was Kari-bata-tobe,¹⁹ and begot children: King Ohō-mata,²⁰ next King Wo-mata,²¹ next King Noble [of?] Shibumi²² (three Deities). Again, wedding Saho-no-oho-kurami-tome,²³ daughter of Take-kuni-katsu-tome, of Kasuga,²⁴ he begot children,—King Saho-biko,²⁵ next King Wo-zaho,²⁶ next Her Augustness Saho-hime,²⁷ another name for whom is Sahaji-hime²⁸

(Her Augustness Saho-hime here mentioned was consort of the Heavenly Sovereign Ikume);²⁹ and King Muro-biko³⁰ (four Deities). Again, wedding Okinaga-no-midzu-yori-hime,³¹ daughter of the
 169 Heavenly Deity Mikage,³² who is held in reverence by the deacons of Mikami in Chika-tsu-Afumi,³³ he begot children: King Tatatsu-michi-no-ushi, Prince of Taniha,³⁴ next King Midzuho-no-ma-wa-ka;³⁵ next King Kamu-o-ho-ne,³⁶ another name for whom is King Yatsuri-iri-biko;³⁷ next Midzuho-no-i-ho-yori-hime;³⁸ next Mimi-tsu-hime;³⁹ (five Deities). Again, wedding his mother's younger sister Her Augustness Woke-tsu-hime,⁴⁰ he begot children: King Ma-wata of Oho-tsutsuki in Yamashiro;⁴¹ next King Hiko-osu;⁴² next king; Iri-ne⁴³ (three Deities). Altogether the children of King Hiko-imasu [numbered] in all eleven Kings. So the children of the elder brother King Oho-mata were: King Ake-tatsu;⁴⁴ next King Unakami⁴⁵
 170 (two Deities). This King Ake-tatsu (was the ancestor of the Dukes of the Homuji Tribe in Ise⁴⁶ and of the Rulers of Sana in Ise⁴⁷). King Una-kami (was the ancestor of the Dukes of Himeda⁴⁸). The next King Wo-mata (was the ancestor of the Dukes of Magari in Tagima⁴⁹). The next King Noble Shibumi (was the ancestor of the Dukes of Sana).⁵⁰ The next King Saho-biko (was the ancestor of the Chiefs of the Kusaka Tribe⁵¹ and of the Rulers of the Land of Kahi).⁵² The next, King Wo-zaho (was the ancestor of the Lords of Kadauna⁵³ and the Lords of Kanu in Chika-tsu-Afumi).⁵⁴ The next King Muro-biko (was the ancestor of the Lords of Mimi in Wakana).⁵⁵ King Michi-no-ushi wedded the Lady Masu of Kahakami in Taniha,⁵⁶ and begot children: Her Augustness Princess Hibasu;⁵⁷ next Her Augustness Princess Matonu;⁵⁸ next Her Augustness Oto-hime;⁵⁹ next King Mi-kado-wake⁶⁰ (four Deities). This King Mikado-
 171 wake (was the ancestor of the Lords of Ho in Mikaha).⁶¹ Prince Midzuho-no-ma-waka, younger brother of this King Michi-

no-ushi, (was the ancestor of the Suzerains of Yasu in Chika-tsu-Afumi).⁶² The next, King Kamu-oho-be (was the ancestor of the [Rulers of] the Land of Minu,⁶³ of the Rulers of the land of Motosu,⁶⁴ and of the Chiefs of the Nagahata Tribe).⁶⁵ The next, King Ma-waka of Oho-tsutsuki in Yama-shiro wedded Princess Ajisaha of Mone,⁶⁶ daughter of his younger brother Irine, and begot a child: King Kami-me-ikadzuchi.⁶⁷ This King wedded Princess Takaki,⁶⁸ daughter of the Grandee Tohotsu of Taniha,⁶⁹ and begot a child: King Noble Okinaga.⁷⁰ This king wedded the Princess of Takanuka in Kadzuraki,⁷¹ and begot children: Her Augustness Princess Okinaga-tarashi;⁷² next Her Augustness Sora-tsu-hime;⁷³ next King Prince Okinaga.⁷⁴ (Three Deities. This 172 King was the ancestor of the Dukes of Homoji in Kibi,⁷⁵ and of the Dukes of Aso in Harima).⁷⁶ Again King Noble Okinaga wedded Princess Inayori of Kahamata,⁷⁷ and begot a child: King Oho-tamu-saka.⁷⁸ (This was the ancestor of the Rulers of the land of Tajima).⁷⁹ The above-mentioned Take-toyo-hadzu-ra-wake (was the ancestor of the Grandees of Chimori,⁸⁰ of the Rulers of the Oshinumi Tribe,⁸¹ of the Rulers of the Mima Tribe,⁸² of the Oshinumi Tribe in Inaba,⁸³ of the Lords of Takana in Taniha,⁸⁴ and of the Abiko of Yosami).⁸⁵ The Heavenly Sovereign's august years were sixty-three. His august mausoleum is at the top of the hill of Izakaha.⁸⁶

1. For Kasuga see Sect. LVIII, Note 7. Izakaha is a place in Yamato. The signification of the name is uncertain.

2. *Takanu-hime*. Takanu is the name of a district in Tango, and signifies "bamboo moor."

3. The signification of this name is quite obscure.

4. *Taniha no oho-ogata-nushi*. *Taniha* (modern *Tamba*) is the name of a province (formerly including the province of Tango) in Central Japan. It is supposed to mean "the place of rice-fields," the rice offered at the shrine of the Sun-Goddess in Ise being brought thence.

5. *Hiko* signifies "prince." The other syllables of the name are obscure.

6. See Sect. LXI, Note 8.

7. *Biko* (*kiko*) signifies "prince." The other elements of this compound are obscure.

8. One is tempted to render this name by Princess of Mima. But there is no authority for regarding Mima either in this or in the preceding personal name as originally the name of a place.

9. Motowori has no explanation to offer of the syllables Oke-tsu. *Hime* means "princess."

10. *Hito* means "prince" and *kuni* means "country."

11. *Wani no umi*. *Wani* is a place in Yamato, and there is a pass or hill of that name (*Wani-sake*). The only signification belonging to the word *wani* is "crocodile."

12. *Hiko-imari no miko*. Signification obscure.

13. Or "the Princess of Washi" or "the Eagle Princess." In Japanese *Washikime*.

14. *Katsurahi* is the name of a district in Yamato, and Motowori believes Tarumi to be the name of a place in Settsu.

15. *Take-toyo-hadzura-wake no miko*. The first two elements of the compound signify respectively "brave" and "luxuriant," while the last probably means "lord." The signification of *hadzura* is obscure.

16. *Oho-tsutsuki-tori-ne no miko*. Tsutsuki being the name of a district in Yamashiro, the whole compound signifies "prince great sufficing lord of great Tsutsuki."

17. *Sanugi-tori-ne no miko*, i.e., "prince sufficing lord of Sanugi," (Sanuki,—see Sect. V, Note 6).

18. *Yamashiro no Yena tzu Hime*. Yamashiro is the name of a province, and Yena that of a place in Settsu. The signification of the latter name is obscure.

19. Motowori believes *Karibato* to be the name of a place, and *take* (*to-me*) to signify "old woman," as in the name *Ishi-ko-ri-do-me*, which latter is however extremely obscure (see Sect. XVI, Note 12).

20. *Oho-mata no miko*. The signification of this name and of the parallel name of the younger brother is obscure.

21. *Wo-mata no miko*.

22. *Shibumi no Sukune no miko*. Shibumi is probably the name of a place, there being a Shibumi in Ise.

23. *Sako* is the name of a well-known place in Yamato, and *Kurami*

is supposed by Motowori to be the name of a place in Wakasa. *Oho* means "great," and *toate*, according to Motowori, means "old women" or simply "female." Conf. Note 19.

24. *Kasuga no Take-kuni-katsu-tome*. Motowori suppose this to be the name, not of the father, but the mother of the princess just mentioned. *Take* signifies "brave," and *kuni* "land." The meaning of *katsu* is obscure.

25. *Saho-biko no miko*, i.e., "Prince of Saho."

26. *W2-zake no miko*, i.e., "little (*q.d.* 'younger') prince of Saho,"

27. *Id.*, the princess of Saho.

28. It is uncertain whether we should understand this name to signify "princess Sabaji" or "the princess of Sabaji," but the latter seems the more probable.

29. *Id.*, the Emperor Sui-nin.

30. *Muro-biko no miko*. *Muro-biko* signifies "Prince of Muro," Muro being a place in Yamato. It signifies "dwelling" and specially "cave."

31. *Id.*, "flourishing and good princess of Okinaga," the latter being the name of a place in Asumi (Omi). Its signification is not clear.

32. *Ame no Mikaga no kami*. The signification of Mikaga is obscure, as is also the connection between this deity and the deacons of Mikami.

33. The signification of the name Mikami is obscure. The word rendered "deacon" is *Asufuri*, the name of an inferior class of Shintō priests. See for a discussion of the etymology of the word, etc., Mr. Satow's remarks on p. 112 of Vol. VII, of these Transactions. For Chika-tsu-Asumi see Sect. XXIX, Note 20.

34. *Tanika no hiko Tatatsu-michi-no-ushi no miko*. The signification of *Tatatsu* is obscure, but we may accept it as the personal name of the worthy here mentioned. *Michi-no-ushi* means "master of the road," i.e. "lord of the province."

35. *Midzuko no ma-waka no miko*, i.e. "the True Young King of Midzuko," Midzuko being the name of a place in Asumi. It probably means "fresh young rice-ears."

36. *Komu-oko-ne no miko*, i.e., probably, "prince divine great lord."

37. *Yatsuri-iri-biko no miko*. Yatsuri is the name of a village in Yamato, and is of uncertain origin. The signification of *iri* is obscure.

38. *Id.* signifies "five hundred" and *yori* probably signifies "good." The compound may therefore be taken to mean "manifoldly excellent princess of Midzuko."

39. *I.e.*, probably "the Princess Miwi" (Miwi-dera in Afumi). *Mi-wi* signifies "three wells."
40. This name is parallel to that which has been commented on in Note 9 to this Section.
41. *Yamashiro-no-oka-Tsutuki no ma-wake no miko*. All the elements of this compound have already appeared in this Section.
42. *Hiko-ori no miko*. The signification of *ori* is obscure.
43. *Iri-ne no miko*. Signification obscure.
44. *Ake-tatsu no miko*. See Sect. LXXII, Note 20.
45. *Unakami no miko*. See Sect. LXXII, Note 19.
46. *Ite no Honuji-be no kimi*. See the mention of the establishment of this Clan at the end of Sect. LXXII.
47. *Ite no Sana no miyatoko*. The etymology of *Sana* is obscure.
48. *Himeda no kimi*. Himeda is a place in Afumi. The signification of the name is obscure.
49. *Tagima no Magiri no kimi*. Tagima is the name of a district in Yamato, and is of uncertain origin. Magari is the name of a place, and means "crook" or "bend."
50. *Sasa no kimi*. Sasa is the name of a place in Iga, and is of uncertain signification.
51. *Kutakabe no murasaki*.
52. *Kahi no kuni no miyatoko*. For Kahi see Sect. LXXXVI, Note 1.
53. *Kadzunu no wake*. Kadzunu is the name of a district in Yamashiro, and signifies "pueraria moor."
54. *Chika-tsu Afumi no Kana no wake*. Kana is a village in Afumi. The name is written with characters signifying "mosquito moor."
55. *Wakasa no Mimi no wake*. Mimi is the name of village, and is of uncertain signification.
56. *Tanika no Kahakami no Masu no iritume*. Masu is of uncertain derivation. Kahakami is the name of a village, now comprised in the province of Tango. It signifies "river-head."
57. *Hibaru-kime*. The signification of this name is obscure.
58. *Matsum-kime*. The signification of this name is obscure.
59. *I.e.*, "the younger princess."
60. This name, which is written 朝廷別王, is curious, and Motowori has no suggestion to make touching its interpretation.
61. *Mikaha no Ito no wake*. Ito is the name of a district, and is of obscure derivation. Mikaha is the name of a maritime province. It

signifies "three rivers," with reference to two large rivers which flow through it and to another which forms the boundary between it and the province of Wohari.

62. *Chika-tsu-Afumi no Yasu no atake*. Yasu is the name of a district, and is of uncertain origin.

63. *Minu no kuni no [miyatsuko]*. The word *miyatsuko*, which is not in the text, is supplied in Motowori's *kana* reading.

64. *Mototsu no kuni no miyatsuko*. Mototsu is the name of a district in Mino, and seems to signify "original dwelling-place."

65. *Nagahata-be no murashi*. Nagahata is the name of a place in Hitachi, and seems to signify "long loom."

66. *Mone no Ajisaka-hime*. This name is particularly obscure, and Mone probably corrupt.

67. *Kani-me-tkadanchi no miho*. Motowori thinks that this name signifies "fierce like a crab's eye," with reference perhaps to some personal peculiarity of the prince who bore it.

68. *Takaki-hime*. This name is obscure and perhaps corrupt.

69. *Tanaka no Tokotsu omi*. This name is obscure.

70. *Okinaga no sukune no miho*. For Okinaga see Note 31 to this Section.

71. *Kaduraki no Takanuka-hime*. Takanuka is the name of a place in Yamato. It is written with characters signifying "high brow."

72. *Okinaga-tarashi-hime*. Okinaga is the name of a place (see Note 31). *Tarashi* is an Honoric designation, signifying literally "sufficient," i.e., "perfect," and is supposed by Motowori to have been bestowed after death on this princess, who was the celebrated conqueror of Korea, and is better known to fame by her "canonical name" of Jingō Kōgō.

73. *I.e.*, "the princess of the sky."

74. *Okinaga-hiko no miho*.

75. *Kibi no Homuji no kimi*. Homuji is the name of a district in the modern province of Bingo, and may perhaps be of Chinese origin.

76. *Harima no Aso no kimi*. Aso is the name of a place, and is of uncertain origin.

77. *Kahamata no Ise-yari-hime*. Kahamata ("river-fork") is the name of a place in Kohachi. *Ise* signifies "rice," and *yari* probably signifies "good" in this and numerous other proper names.

78. *Oho-tamu-saka no miho*. This name is obscure. Motowori thinks that *Tamu-saka* may be the name of a place, and signifying "winding ascent."

79. *Tajima no kuni no miyatsuko*. For *Tajima* see Sect. LXXIV, Note 1.

80. *Chi-mori no oni*. *Chi-mori* signifies "road-keeper," and perhaps we should translate this "gentile name" by "road-keeping grandees," and suppose that anciently they may have performed some functions in which the bestowal of it originated.

81. *Oshinumi-be no miyatsuko*. *Oshinumi* is the name of a district in Yamato, and is of uncertain import.

82. *Mina-be no miyatsuko*. Perhaps we should rather translate thus, "the Rulers of Minabe," for the name is altogether obscure.

83. *Inaba no Oshinumi-be*. *Motowori* supposes a branch of this family, which was originally established in Yamato, to have removed the province of Inaba.

84. *Taniha no Takamu no waki*. *Takamu* is the name of a district in the modern province of Tango. It signifies "high moor."

85. *Yosami no obiko*. *Yosami* is the name of a place in Kahachi and is of uncertain origin, though the legends connect with the word *ami*, "a net" (see *Motowori's Commentary*, Vol. XXII, pp. 81). It is chiefly known on account of its lake or pool, which is often mentioned in the early poetry. *Abiko* is a very rare "gentile name," which in the "Catalogue of Family Names" is written with the characters 我孫, but is derived by *Motowori* from 吾彦, i.e., "my grandchildren."

86. In Yamato. The name is of uncertain origin.

173 [SECT. LXIII.—EMPEROR SŪ-JIN (PART I.—GENEALOGIES).]

His Augustness Mima-ki-iri-biko-iniwe dwelt at the Palace of Midzu-gaki at Shiki,¹ and ruled the Empire. This Heavenly Sovereign wedded Tohotsu-no-ayu-me-mekuhashi,² daughter of Arakaha-to-be,³ Ruler of the land of Ki,⁴ and begot august children: His Augustness Toyo-ki-iri-biko,⁵ and next Her Augustness Toyo-suki-iri-bime⁶ (two Deities). Again, wedding the Great Princess of Ama, ancestress of the Chiefs of Wohori,⁷ he begot august children: His Augustness Oho-iri-ki,⁸ next His August-

ness Ya-saka-no-iri-biko; next Her Augustness Nuna-ki-no-iri-bime; next Her Augustness Towochi-no-iri-bime¹⁰ (four Deities). Again, wedding Her Augustness Princess Mimatsu,¹¹ daughter of His Augustness Oho-biko, he begot august children: His Augustness Ikume-iri-biko-isachi¹² next His Augustness Iza-no-ma-waka;¹³ next Her Augustness Princess Kuni-kata;¹⁴ next Her Augustness Princess Chiji-tsuku-yamato;¹⁵ next Her Augustness Princess Iga;¹⁶ next His Augustness Yamato-Hiko¹⁷ (six Deities). The august children of this Heavenly Sovereign [numbered] in all twelve Deities (seven Kings and Queens). So His Augustness Ikume-iri-biko-isachi [was he who afterwards] ruled the Empire. The next, His Augustness Toyo-ki-iri-biko (was the ancestor [of the Dukes] of Kaminatsu-ke-no,¹⁸ and the Dukes of Shimo-tsu-ke-no).¹⁹ The younger sister Her Augustness Princess Toyo-Suki (was high-priestess of²⁰ the temple of the Great Deity of Ise).²¹ The next brother, His Augustness Oho-iri-ki (was ancestor of the Grandees of Noto).²² The next, His Augustness Yamato-hiko,—(in the time of this King a hedge of men was the first time set in the mausoleum).²³

1. In Yamato. *Shiki* probably signifies "stone castle" (*ishi-ki*). *Midagaki* signifies "fresh young hedge,"—an Honoric designation of the hedge round the Emperor's abode, which passed into a Proper Name.

2. According to Motowori's exegesis, this name is a rather remarkable instance of verbal usage, *aya-me* ("trout-eyes") being not properly part of the name at all, but only a Pillow-Word for what follows, viz., *Me-kakushi-hime*, i.e. "Princess Beautiful Eyes." *Tokoton* is the name of a place in the province of Ki, signifying "far harbour."

3. *Arakawa* is the name of a place in Ki, and signifies "rough (i.e. impetuous and dangerous) river." The syllables *to-be* are of uncertain import.

4. *Ki no kuni no miyatoko*.

5. *Toyo* signifies "luxuriant" and *biko* (*hiko*) "prince." The other elements of the compound are obscure.

6. *Hime (hime)* signifies "princess," and *uki* is identified by Motowori with Shiki, the name of the residence of the monarch whose daughter this princess was.

7. *Oho-ama-hime*. Ama is the name of a district in Wohari, and probably signifies "fisherman."

8. *Wohari no naurashi*.

9. The signification of this and the two following names is uncertain.

10. *Towochi* is the name of a district in Yamato.

11. *Mimatsu-hime*. Signification uncertain.

12. Signification uncertain.

13. The syllables *ma* and *waka*, literally "true and young" or "truly young" are honorific. *Iso* is of doubtful signification.

14. *Kuni-kata-hime*. *Kuni* means "country," and *kata* here probably signifies "hard" or "firm."

15. *Chiji-toku-yamato-hime*. *Ohiji* probably means "a thousand," and *Yamato* is the name of a province. *Toku* is obscure.

16. *Iga-hime*. *Iga* is the name of a district and of a province (see Secs. LVI Note 9).

17. *Le*. "Yamato Prince."

18. *Kuni-tsu-ke-nu* [no *kimi*]. The character 君 (Dukes) is supplied by Motowori. This is the ancient form of the name now pronounced *Kōduke* (conf. *Shimo-tsu-ke-nu* corrupted to *Shimotake*). The author of the "Inquiry into the Meaning of the Names of All the Provinces" draws attention to the curious fact that, whereas the final syllable *nu* of the original word is dropped in speaking, it is the *ke* which is dropped in writing—the original form of the name, as written, being 上毛野, whereas now only the first two of these three characters are used. Its signification is supposed to be "upper vegetation-moor," *ke* (毛) being regarded as the Archaic general term for trees and grasses, identical with *ke* that means "hair," vegetation having struck the early speakers of the language as being similar to the hairs on the bodies of men and beasts.

19. *Shimo-tsu-ke-nu no kimi*. *Shimo* means "lower." For the rest of the name see preceding Note. Both names are those of provinces in Eastern Japan.

20. Or more literally, "worshipped and celebrated the festivals at," etc.

21. *Ym*, of the Sun-Goddess (*Ama-terasu*).

22. *Noto no omi*. *Noto*, formerly a part of the province of Echizen,

is the name of the peninsula that juts out into the Sea of Japan on the western coast of the Main Island; The etymology of the name is obscure.

23. The meaning of this imperfectly formed sentence is: "On the occasion of the interment of the next prince, His Augustness Yamato-hiko, the custom of setting a row of the deceased prince's retainers round his grave and burying them alive was first introduced." For a further notice of this custom see Sect. LXXV, Note 4. According to the "Chronicles," the "ancient" custom of burying retainers up to their necks in the neighbourhood of their lord's grave was abolished after this very same interment. Motowori endeavours to reconcile the two statements by supposing that the custom was really an old one, but that on the occasion here mentioned the number of victims was increased to an unprecedented degree, so that, as related in the "Chronicles," their cries, while their heads were being pulled to pieces by the crows and dogs, filled the Emperor with commiseration.

SECT. LXIV.—EMPEROR SŪ-JIN (PART II.—A PESTILENCE IS
STAINED BY OHO-TATA-NE-KO)] 175

In the reign of this Heavenly Sovereign a great pestilence arose, and the people died as if none were to be left.¹ Then the Heavenly Sovereign grieved and lamented, and at night, while on his divine couch,² there appeared [to him] in an august dream the Great Deity the Great-Master-of-Things,³ and said: "This is my august doing.⁴ So if thou wilt cause me to be worshipped⁵ by Oho-tata-ne-ko,⁶ the divine spirit shall not arise,⁷ and the land will be tranquillized." When, therefore, couriers⁸ were dispatched in every direction⁹ to search for the person [named] Oho-tata-ne-ko, he was discovered in the village of Minu¹⁰ in Kafuchi, and was respectfully sent [to the Heavenly Sovereign].¹¹ Then the Heavenly Sovereign deigned to ask: "Whose child art thou?" He replied, saying: "I¹² am Oho-tata-ne-ko, child of 176

His Augustness Take-mika-dzu-chi¹³ [who was] child of His Augustness Ihi-gata-sumi,¹⁴ [who was] child of His Augustness Kushi-mi-gata,¹⁵ [who was] child of the Great Deity the Great-Master-of-Things by his wife Iku-tamayori-bime,¹⁶ daughter of His Augustness Suwe-tsu-mimi.¹⁷ Hereupon the Heavenly Sovereign, being greatly rejoiced, commanded that the Empire should be tranquil, and the people flourish, and forthwith made His Augustness Oho-tata-ne-ko high priest¹⁸ to worship¹⁹ the Great Deity of Great Miwa²⁰ on Mount Mimoro.²¹ Again he ordered His Augustness Igaka-shiko-wo²² to make eighty heavenly platters, and reverently to establish the shrines of the Earthly Deities;²³ likewise to worship with a red-coloured shield and spear the Deity of Sumi-saka²⁴ at Uda, and with a black-coloured shield and spear the Deity of Oho-saka;²⁵ likewise to present august offerings of cloth to all the Deities of the august declivities of the hills and to all the Deities of the reaches of the rivers, without neglecting any.²⁶ In consequence of this the pestilential vapour ceased altogether, and the country was tranquillized.

1. Literally, "about to be exhausted."

2. This expression, which recurs at the commencement of Sect. CXLV, is difficult to explain. See Motowori's remarks in Vol. XXIII, pp. 24-25, and again in Vol. XI, p.p. 14-15, of his Commentary.

3. See Sect. LI, Note 12.

4. Literally, "my august heart."

5. Or, "cause my shrine to be worshipped at." The import of the god's words is that he wishes Oho-tata-ne-ko to be appointed chief priest of his temple. For the origin of this latter see the second half of Sect. XXXII (p. 103-105).

6. *Oho* signifies "great," *Tata* (or *Toda*) is taken to be the name of a place, and the syllables *ne* and *ko* are regarded as Honorifics. The

whole name may *therefore, though with some hesitation, be interpreted to mean "the Lord of the Great [Shrine of] Tata."

7. *Id.*, "the divine anger shall no longer be kindled."

8. Mounted couriers are almost certainly intended.

9. Literally, "distributed to the four sides,"—"four sides" being a Chinese phrase for every direction.

10. This name may signify either "three moors" or "august moor." The village of Minu must not be confounded with the province of Mian.

11. The characters used are those which properly denote the presenting of tribute to the Monarch.

12. Here and below the First Personal Pronoun is represented by the respectful character 僕, "servant."

13. See Sect. VIII, Note 7, for the explanation of this name. But probably the deity here intended is another.

14. The etymology and signification of this name are alike obscure.

15. Motowori interprets *kuiki* in the sense of "wondrous," and *Migata* as the name of a place, which also occurs under the form of *Higata*.

16. *Id.*, "life-jewel-good-princess."

17. The precise signification of this name is obscure. Motowori supposes *Swiwe* to be the name of a place; *wa* is the Genitive Particle, and *mini* the Honorific of doubtful import, whose meaning has been discussed in Note 18 to Sect. XIII.

18. The exact meaning of the characters used to write the word *kamu-nushi* (modern *kannushi*), here rendered "high-priest," is "owner of the Deity." Though commonly used in modern parlance to denote any Shintō priest, it properly signifies only the chief priest in charge of a temple, whence the odd-sounding name.

19. Or, "conduct the worship at the shrine of."

20. *Viz.*, the Deity Master-of-the-Great-Land. For the traditional etymology of *Miwa* see the legend in Sect. LXV.

21. See Sect. XXVIII, Notes 4 and 5.

22. Or *Ihaga-shiko-wo*. The probable meaning of this name, proposed by Motowori, is (neglecting the initial letter *i* as expletive) "the refulgent ugly male."

23. See Sect. I, Note 11.

24. *Sumisaka* probably signifies "charcoal-hill." *Uda*, which has already been mentioned in Sect. XLVI, is in Yamato. This passage may equally well be rendered thus: "to present a red-coloured shield and

spear to the Deity of Sumisaka," and similarly in the following clause. The meaning comes nearly to the same.

25. Literally, "great hill," or "great pass." It is at the boundary of the province of Yamato and Kahachi. Neither Motowori nor Tanigaha Shisei sanctions the view of the elder scholars, who fancied they saw in the distinction of red and black some mysterious import connected with the four cardinal points.

26. In the Old Printed Edition the text of this passage differs slightly from that adopted by Motowori; but the meaning is exactly the same.

27. A large lacuna here occurs in the "Old Printed Edition," in which the four hundred and forty-five Chinese characters forming the original of the following part of the translation, from the words, "In consequence of this" down to the words immediately preceding "Methinks this is a sign" on p. 180 are missing. Both the editor of 1687 and Motowori are silent as to the manner in which they supplied the deficiency; but it may be presumed from their silence that the MS. authorities furnished them with what had accidentally been omitted from the printed text.

[SECT. LXV.—EMPEROR SŪ-JIN (PART III.—STORY OF OHO-TATA-NE-KO'S BIRTH).]

The reason why this person called Oho-tata-ne-ko was known to be a Deity's child, was that the above-mentioned Iku-tama-yori-bime was regularly beautiful,¹ whereupon a [divine] youth [who thought] the majesty of her appearance without comparison in the world,² came suddenly to her in the middle of the night. So, as they loved each other and lived in matrimony together, the maiden ere long was pregnant. Then the father and mother, astonished at their daughter being pregnant, asked her,³ saying: "Thou art pregnant by thyself. How art thou with child without [having known] a man?" She replied, saying: "I have naturally conceived through a beautiful young

man, whose name⁵ I know not, coming here every evening and staying with me." Therefore the father and mother, wishing to know the man, instructed their daughter, saying: "Sprinkle red earth in front of the couch,⁶ and pass a skein of hemp through a needle, and pierce [therewith] the skirt of his garment." So she did as they had instructed, and, on looking in the morning, the hemp that had been put in the needle went out through the hole of the door-hook,⁷ and all the hemp that remained was three twists⁸ only. Then forthwith, knowing how he had gone out by the hook.hole, they went on their quest following the thread, which, reaching Mount Miwa, stopped at the shrine of the Deity. So they knew [that Oho-tata-neko was] the child of the Deity [residing] there. So the place was called by the name of Miwa on account of the three twists of hemp that had remained. (His Augustness Oho-tata-ne-ko, here referred to, was the ancestor of the Dukes of Miwa⁹ and of the Dukes of Kamo.)¹⁰

1. It is not easy to render literally into English the force of the characters 容姿端正, containing this description of the maiden's beauty, and of 形姿威儀 in the next clause. But it is hoped that at least the translation represents them better than do Motowori's readings *kaho yohariki* and *kaho sugata*.

2. This word, which is not in most texts, was supplied by the editor of 1687, and is adopted by Motowori on apparently satisfactory grounds.

3. Literally, "in the time."

4. The text places the word "daughter" here, instead of in the preceding clause. For the sake of clearness, the translator has taken the liberty of transposing it.

5. The Chinese characters are 姓名, *i.e.*, "surname and personal (what we should call 'Christian') name." But Motowori's simple reading *na*, "name," approves itself as probably near to the author's intention.

6. Motowori indulges in several conjectures as to the meaning of

this detail, which, it will be seen, is not referred to in the sequel, and is therefore pointless.

7. The same Japanese word *engi*, which is used as the equivalent of the Chinese character 鈎, "hook," came in latter times to denote a key.

8. "Three threads" are in Japanese *mi wa*, whence the etymology of the name of Miwa given below in the text. The real derivation is altogether doubtful. The shrine of Miwa was in very early times regarded with such extraordinary reverence, that the term *Oho-gami*, "Great Deity," unless otherwise qualified, was commonly understood to refer to the god of Miwa.

9. *Miwa no kimi*, written simply 神君 (literally, "Divine Dukes,") another sign of the estimation in which the shrine of Miwa was held.

10. *Kama no kimi*.

179 [SECT. LXVI.—EMPEROR SŪ-JIN (PART IV.—WAR WITH KING TAKE-HANI-YASU).]

Again in this august reign His Augustness Oho-biko¹ was sent to the circuit of Koshi,² and his son, His Augustness Take-nuna-kaha-wake,³ was sent to the twelve circuits to the eastward to quiet the unsubmissive people. Again Hiko-imasu was sent to the land of Taniha⁴ to slay Kugamimi-no-mikasa⁵ (this is the name of a person). So when His Augustness Oho-biko was going away to the land of Koshi, a young girl wearing a loin-skirt⁶ stood on the Pass of Hera⁷ in Yamashiro, and sang, saying:

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"Now then! Oh Prince Mima-ki-iri! Oh Prince Mi-ma-ki-iri! Ignorant that they, to steal and slay one's life, cross backwards and forwards by the back-door, cross backwards and forwards by the front door and spy,—Oh, Prince Mima-ki-iri!"⁸

Hereupon His Augustness Oho-biko, thinking it strange, turned his horse back, and asked the young girl, saying: "These words that thou speakest, what are they?" The young girl replied, saying: "I said nothing; I was only singing a song,"—and thereupon she suddenly vanished, none could see whither. So his Augustness Oho-biko returned up again [to the capital] and made a report [of the matter] to the Heavenly Sovereign, who replied and charged him [saying]: "Methinks this is a sign that my half-brother, King Take-hani-yasu," who dwells in the land of Yamashiro, is planning some foul plot.¹⁰ [Do thou,] uncle, raise an army, and go [after him]." When he forthwith sent him off, joining to him his Augustness Hiko-kuni-buku,¹¹ ancestor of the Grandees of Wani,¹² they set sacred jars on the Pass of Wani,¹³ and went away. Thereupon, when they reached the River Wakara¹⁴ in Yamashiro, King Take-hani-yasu, who had raised an army, was waiting to intercept [their passage], and [the two hosts] stood confronting and challenging each other with the river between them.¹⁵ So the place was called by the name of Idomi,¹⁶—what is now called Idzumi. Then His Augustness Hiko-kuni-buku spoke, begging the other side¹⁷ to let fly the first arrow.¹⁸ Then King Take-hani-yasu shot, but could not strike. Thereupon, on his Augustness Kuni-buku shooting an arrow, it forthwith struck King Take-hani-yasu dead. So the whole army was routed, and fled in confusion. Then the [Imperial troops pursued] after the fugitive army as far as the ferry of Kusuba, when, harrassed by the pursuit, exterunt [hostium] excrementa, que brasis adhæserunt. Quare isti loco impositum est nomen Kuso-bakama. In præsentî nominatur Kusu-ba.¹⁹ Again, on

being intercepted in their flight and cut down, [their bodies] floated like cormorants in the river. So the river was called by the name of U-kaha.³⁰ Again, because the warriors were cut to pieces, the place was called by the name of Hafuri-sono.³¹ Having thus finished [the work of] pacification, they went up [to the capital] to make their report [to the Heavenly Sovereign].

1. See Sect. LXI, Note 5.

2. Literally, "to the Lord of Koski," *i.e.*, "to the land of Koski," which provinces are intended by the "twelve circuits to the eastward" mentioned immediately below is uncertain; but Motowori hazards the guess that we should understand Ise (including Iga and Shima), Wohari, Mikaha, Tohotafumi (pron. Tōtōmi), Suruga, Kabi, Idu, Sagami Musashii, Fusa (the modern Kadzusa, Shimofusa, and Aha), Hitachi, and Michinoku (a vague name for the north-eastern portions of the Main Island of the whole east and north-east of the country. He likewise supposes the use of the word "road" for circuit or province to have had its origin in the "road" along which the Imperial officers despatched to the outlying provinces had to travel to reach their post, and remarks very pertinently in another passage of his commentary that the term "road" denotes a province more especially from the point of view of its subjugation or government. His explanation is, however, rendered untenable by the fact that the division of the country into such "roads" or "circuits" was an idea evidently borrowed from the neighbouring peninsula of Korea. At first, as in this passage, somewhat vaguely used in the sense of province," it settled down into the designation of "a set of adjacent provinces." Thus the Tō-kai-dō, or "Eastern Maritime Circuit," includes fifteen provinces, the Hoku-roku-dō or "Northern Land Circuit," includes seven provinces, and so on. *Conf.* Sect. LXII, Note 20.

3. *I.e.*, "brave-lagoon-river-youth."

4. See Sect. LXII, Note 4.

5. Motowori is unable to help us to any understanding of this name.—or names,—for he suggests that the character 之, *no*, may be an error for 又, *mata* ("also"), and that two individuals may be intended. The note in the original telling us that "this is the name of a person" might equally well be translated in the Plural,—“these are the names of persons.”

6. The nature of this garment is not known. One would suppose, from the way it is mentioned in the text, that there was perhaps something contrary to custom in its use by a young girl. The parallel passage in the "Chronicles" does not mention it.

7. Or, "Hill of Hera,"—*Hera-yaka*. The "Chronicles" write this name with the characters 平坂 *Hira-saka*, i.e., "Even Pass" or "Hill."

8. Meaning of this poem, which must be considered as one prolonged exclamation, is: "Oh my sovereign! oh my sovereign! Heedless or ignorant of "the plots hatched against thy life near the very precincts of thy palace, thou "sendest away thy soldiers to fight in distant parts. Oh my sovereign!"—It will be remembered that Prince Mima-ki-ri was the (abbreviated) native name of the reigning monarch, commonly known to posterity by his "canonical name" of Sōjin. The word rendered "life" is literally "thread" and the Impersonal Pronoun "one's," used in the translation, must be understood to refer to the Emperor.

9. See Sect. LXI, Notes 12 and 10.

10. Literally, "fool heart."

11. I.e., probably, "prince land-pacifier." The first element of the compound is sometimes omitted.

12. *Wani no omi*. Wani ("crocodile") is the name of a place in the province of Yamato.

13. *Wani-yaka*. For the setting of jars *conf.* Sect. LX, Note 20.

14. *Wakara-gaha*. It is what is now called the Idzumi-gaha. Of Wakara we have nothing but an altogether untenable etymology given in the parallel passage of the "Chronicles."

15. More literally, "each having put the river in the middle, and mutually challenging."

16. I.e., "challenging." The more likely etymology of *Idzumi*, which is written with the character 泉, is "source" or "spring."

17. The original has the very curious expressions 側人, literally, "people of the side-building," which was a great crux to the early editors. Motowori is probably right in interpreting it in the sense of "the other side," i.e., "the enemy."

18. 忌矢, literally "the arrow to be shunned, or avoided,"—but rather, in accordance with Archaic Japanese parlance, "the sacred arrow." Motowori says: "At the commencement of a battle it was the custom for each side to let fly an "initial arrow. Being the commencement of

the affair, the arrow was considered "specially important and was shot off reverently with prayers to the Gods,—whence its name."

19. *I.e.* "excrementis [feculate] bronze." But it is not at all probable that this is the correct etymology of the name. The stream is a small one in eastern part of the province of Kabachi.

20. *I.e.* "cormorant-river."

21. *I.e.* "the garden of cutting-to-pieces"

182 [SECT. LXVII.—EMPEROR SŪ-JIN (PART V.—PEACE RESTORED AND TRIBUTE LEVIED).]

So His Augustness Oho-biko went away to Koshi in accordance with the previous [Imperial] commands. Then Take-nuna-kaha-wake, who had been sent round by the east, and his father Oho-biko met together in Ahidzu. So the place was called by the name of Ahidzu.¹ Wherefore, each of them, having settled the government of the land to which he had been sent, made his report [to the Heavenly Sovereign]. Then the Empire was at peace and the people prosperous. Thereupon tribute on the arrow-notches of the men and tribute on the fingertips of the women was first levied.² So in praise of this august reign they said: "the Heavenly Sovereign Minnaki, who ruled the first land."³ Again, in this reign the Pool of Yosami⁴ was made; moreover the Pool of Sakawori at Karu⁵ was made.

1. A district forming the southern part of the modern province of Ithashiro in north-eastern Japan. The derivation here given, from *ahi-dzu*, "meeting part," seems fanciful.

2. *I.e.*, taxes levied on the produce of the chase, by which the men gained their livelihood, and on the domestic handwork of the women.

3. Motowori has a not particularly satisfactory note, in which he endeavours to explain this obscure phrase. The word "first" should evidently qualify the Verb "ruled," and not the Substantive "land," and the applicability of the saying to a sovereign, of whom it is not recorded that he initiated anything save the taxes, is not apparent. The author of the "Chronicles" observes the verisimilitudes better by applying a synonymous designation to the first "Earthly Emperor" Jim-mu.

4. See Sect. LXII, Note 85.

5. Reference to the parallel passage of the "Chronicles" shows that probably a couple of words are here omitted from the text, which should read "the Pool of Karu and the Pool of Sakawori" (*Karu no ike, Sakawori no ike*). Karu is the celebrated ancient capital mentioned in Sect. LVII, Note 1, Sakawori is quite unknown except from this notice of it, and the derivation of the name is uncertain.

[SECT. LXVIII.—EMPEROR SŪ-JIN (PART VI.—HIS AGE AND PLACE OF BURIAL).]

The Heavenly Sovereign's august years were one hundred and sixty-eight. His august mausoleum is on the mound at the corner of the Yamanobe road.¹

1. This place, where the Emperor Kei-kō is likewise said to have been interred, was in the province of Yamato, and the road mentioned is supposed by Motowori to have been the highway from Hatause into the province of Yamashiro. The word Yamanobe signifies "in the neighbourhood of the mountain" (*yama no he*).

[SECT. LXIX.—EMPEROR SUI-NIN (PART I.—GENEALOGIES).] 183

His Augustness Ikume-iri-biko-isachi dwelt at the palace of Tama-kaki in Shiki,¹ and ruled the Empire. This Heavenly Sovereign wedded Her Augustness the

Princess Sahaji,² younger sister of His Augustness Saho-biko, and begot an august child: His Augustness Homotsu-wake³ (one Deity). Again, wedding Her Augustness the Princess Hibasu, daughter of King Tatsu-michi-noshi, Prince of Taniha, he begot august children: His Augustness Ini-shiki-no-iri-biko;⁴ next His Augustness Oho-tarashi-hiko-oshiro-wake;⁵ next His Augustness Ohonaka-tsu-hiko;⁶ next Her Augustness Yamato-hime;⁷ next His Augustness Waka-ki-iri-biko⁸ (five Deities). Again, wedding Her Augustness Nubata-no-iri-biko,⁹ younger sister of Her Augustness Princess Hibasu, he begot august children: His Augustness Nu-tarashi-wake;¹⁰ next His Augustness Iga-tarashi-hiko¹¹ (two Deities). Again, wedding Her Augustness Azami-no-iri-bime,¹² younger
 184 sister of Her Augustness Nubata-no-iri-bime,¹³ he begot august children: His Augustness Ikobaya-wake;¹⁴ next Her Augustness the Princess of Azami¹⁵ (two Deities). Again, wedding Her Augustness Kagu-ya-hime,¹⁶ daughter of King Oho-tsutsuki-tari-ne, he begot an august child: King Wozabe¹⁷ (one Deity). Again, wedding Karibata-tobe daughter of Fuchi of Ohokuni in Yamashiro,¹⁸ he begot august children: King Ochi-wake;¹⁹ next King Ika-tarashi-hiko;²⁰ next King Itoshi-wake.²¹ Again, wedding Otokaribata-tobe,²² daughter of Fuchi of Otokuni, he begot august children: King Iha-tsuku-wake;²³ next Her Augustness Iha-tsuku-bime. another name for whom was Her Augustness Futaji-no-iri-bime²⁴ (two Deities). The august children of this Heavenly Sovereign [numbered] altogether sixteen (thirteen Kings and three Queens). So His Augustness Oho-tarashi-hiko-oshiro-wake [was he who afterwards] ruled the Empire. (His august stature was ten feet²⁵
 185 two inches; the length of his august shank was four feet one inch).

The next, His Augustness Inishiki-no-iri-biko made the pool of Chinu;²⁸ again he made the pool of Sayama;²⁹ again he made the pool of Takatsu at Kusaka.³⁰ Again he dwelt at the palace of Kahakami at Totori,³¹ and caused a thousand cross-swords³² to be made, and presented them to the temple of the Deity of Iso-no-kami.³³ Forthwith he dwelt at that palace,³⁴ and established the Kahakami Tribe.³⁵ The next, His Augustness Oho-nakatsu-hiko, (was the ancestor of the Lords of Yamanobe,³⁶ of the Sakikusa,³⁷ of the Lords of Inaki,³⁸ Lords of the Ada,³⁹ of the Lords of Minui in the Land of Wohari,⁴⁰ of the Lords of Ibanashi in Kibi,⁴¹ of the Lords of Koromo,⁴² of the Lords of Takasuka,⁴³ of the Dukes of Asuka,⁴⁴ and of the Lords of Mure).⁴⁵ The next, Her Augustness Yamato-hime, (was the high-priestess of⁴⁶ the temple of the Great Deity of Ise). The next, King Ikobaya-wake (was the ancestor of the Lords of Amahobe at Saho).⁴⁷ The next, Her Augustness the Princess of Azami (was married to King Inase-biko). The next, King Ochi-wake (was the ancestor of the Mountain Dukes of Wotsuki⁴⁸ and of the Dukes of Koromo in Mikaha).⁴⁹ The next, King Ika-tarashi-hiko (was the ancestor of the Mountain Dukes Kasuga⁵⁰ of the Dukes of Ike in Koshi,⁵¹ and of the Dukes of Kasugale).⁵² The next, King Itoshi-wake (owing to his having no children, made the Itoshi Tribe⁵³ his proxy). The next, King Iha-tsuku-wake, (was the ancestor of the Dukes of Haguchi⁵⁴ and of the Dukes of Miwo).⁵⁵ The next, Her Augustness Futaji-no-Iri-bime (became the empress of His Augustness Yamato-take).

1. For Shiki see Sect. LXIII, Note 1. *Tama-kaki* signifies "jewel (i.e., beautiful hedge."

2. This name and the next have already been met with in Sect. LXI, as have those of Princess Hibasu, King Tatsuo-mechi, King Oho-tsutsuki-ne, Princess Kari-bata-tobe, and King Inase-biko.

3. See Sect. LXXI, Note 8.

4. The signification of this name is not clear, but Motowori identifies Shiki with the place of the same name.

5. This name seems to be a string of Honorifics signifying "great perfect prince ruling lord."

6. *I.e.*, "great middle prince," he being the third of five children.

7. *I.e.*, "Yamato princess." She is a very celebrated personage in Japanese legendary story,—high priestess of Ise and aunt of the hero Yamato-take. A miraculous tale is related of her birth, and she is supposed to have lived several hundreds of years.

8. The signification of this name is obscure.

9. The signification of this name is obscure.

10. The Motowori's conjectural interpretation of this name is "jewel-perfect-lord."

11. The signification of *iga* is obscure. The other two elements of the compound signify "perfect prince."

12. Signification obscure.

13. Signification obscure.

14. Signification obscure. The "Chronicles" read this name *Ike-baya*.

15. *Asami-tsu-hime*. Signification obscure.

16. *I.e.*, probably "the refulgent princess," the syllable *ya* being void of signification as in *Ke-no-hana-saku-ya-hime* (see Sect. XXXVII, Note 3). This name is celebrated as that of the heroine of the fairy-tale entitled "Tale of a Bamboo-Cutter," though there is no reason for identifying the two personages.

17. This name is obscure, and Motowori suspects it of being corrupt.

18. *Yamashiro no ohokuni no fuchi*. Yamashiro is the name of a province, and Ohokuni ("great land" that of a village, while Fuchi is a personal name written with a character signifying "deep pool."

19. *Ochivake no miko*. Motowori derives *ochi* from *oho*, "great," and *chi*, supposed to be an Honorific, while *vake* is taken to mean "lord." After all, the signification of the name remains obscure.

20. *Ika-tarashi-hiko no miko*. The name probably signifies "severe (or dignified) perfect prince."

21. This name is obscure.

22. *I.e.*, Karibata-tobe, the younger sister.

23. This name and the next are obscure. The first of the two is not in the older editions, but Motowori supplies what appears to be a lacuna in the text by adding the five characters 石衛別王次.

24. Signification obscure.

25. The actual word "feet" is not in the original, but an equivalent Chinese measure is used.

26. *Chinu no ike*. The "Sea of Chinu" in the province of Idzumi, which is the the same as the "Pool" here mentioned, has been mentioned in Sect. XLIV, Note 36.

27. *Sayama no ike*, in the province of Katschi. The name probably signifies a "gorge" or "defile."

28. See above Sect. XLIV, Note 31.

29. *Totori* (lit. "bird-catching") was in the province of Idzumi, and the name is said to have been derived from the place having been one of those through which Ohotaki of Yamanobe passed when pursuing the bird whose sight was to make Prince Homachi-wake obtain the power of speech. (See the story as given at the beginning of the next Section.) The name of Kaha-kami ("head-waters of the river"), as we learn by comparison with the parallel passage of the "Chronicles," is to be traced to the River Udo, near whose head waters the palace in question is said to have been situated.

30. See Sect. XLV, Note 3.

31. See Sect. XLV, Note 16.

32. Or, "in that temple."

33. *Kahakami-ke*.

34. *Yamanobe no wake*. Yamanobe (or Yamabe) is the name of a district in Yamato and signifies "mountain-slope."

35. *Sakikusa no wake*. Of Sakikusa nothing is known. The word means "lily."

36. *Inaki no wake*. Which Inaki is meant is not known, there being several places of that name in Japan. The name is connected with the word *ine*, "rice."

37. *Ada no wake*. Of Ada nothing is known.

38. *Wakari no kuni no Minu no wake*. Minu is the name of a village, and signifies "three moors."

39. *Kibi no Ihanashi no wake*. Ihanashi is the name of a district forming part of the modern province of Bizen, and seems to signify "rockless."

40. *Koromo no wake*. Motowori supposes this name to be corrupt. Koromo is the name of a village in Mikaba.

41. *Takamika no wake*. Nothing is known either of the place or of the family.

42. *Asuka no kimi*. It is not known where was this Asuka, which must not be confounded with the famous Asuka mentioned in Sect. CXXXIII, Note 11.

43. *Mure no wake*. There are several places called Mure. The signification of the name is obscure.

44. Or more literally, "worshipped and celebrated the festivals at," etc.

45. *Saho no Anahobe-wake*. The name Anahobe is derived from Anahobe, the name of the Emperor Yū-ryaku, and *be* "a tribe," it being related in the "Chronicles" that the tribe which was established as his "name-proxy" was so called.

46. *Wotsuki no yama no kimi*. Wotsuki is the name of a place in Afumi (Omi). The family name must be interpreted to signify that they were wardens of the mountain.

47. *Mihaka no Kōrome no kimi*. *Conf.* the name in Note 40, with which this is probably identical. Motowori suspects an error in the text.

48. *Kasuga no yama no kimi*. *Conf.* the name in Note 46.

49. *Koshi no ike no kimi*. Nothing is known of the place or of the family, Koshi may or may not be the northern province of that name.

50. *Kasugabe no kimi*. There were two places of the name of Kasugabe (i.e. "Kasuga Clan," so called perhaps after a family that had resided there). It is not known which is here alluded to.

51. *Itchi-be*. The name, which is thus restored by Motowori, is variously mutilated in the older editions. This is the first mention of adoption, lit. in Japanese "child-proxy making." The custom is perpetually referred to in the later portion of these "Records."

52. *Hagahi no kimi*. Hagahi is the name of a district in Noto. The derivation is obscure.

53. *Mitao no kimi*. Mitao is the name of a place in Afumi. It probably means "three mountain-folds."

187 [SECT. LXX.—EMPEROR SUI-NIN (PART II.—CONSPIRACY OF KING SAHO-BIKO AND THE EMPRESS SAHO-BIME).]

When this Heavenly Sovereign made Saho-bime his Empress, Her Augustness Saho-bime's elder brother, King Saho-biko, asked his younger sister, saying: "which is dearer [to thee], thine elder brother or thy

husband?" She replied, saying "Mine elder brother is dearer." Then King Saho-biko conspired, saying: "If I be truly the dearer to thee, let me and thee rule the empire," and forthwith he made an eight times tempered stiletto,¹ and handed it to his younger sister, saying: "Slay the Heavenly Sovereign in his sleep with this small knife." So the Heavenly Sovereign, not knowing of this conspiracy, was augustly sleeping, with the Empress' august knees as his pillow. Then the Empress tried to cut his august throat with the stiletto; but though she lifted it thrice, she could not cut the throat for an irrepressible feeling of sadness, and she wept tears, which fell overflowing² onto [the Heavenly Sovereign's] august face. Straightway the Heavenly Sovereign started up, and asked the Empress, saying: "I have had a strange dream: a violent "shower came from the direction of Saho and suddenly wetted my face; again a small damask-coloured snake coiled itself round my neck. Of what may such a dream be the omen?" Then the Empress, thinking it improper to dispute,³ forthwith informed the Heavenly Sovereign, saying: "Mine elder brother King Saho-biko asked me,⁴ saying: "Which is dearer [to thee], thy husband or thine elder 'brother?" So, as I was embarrassed by [this] direct question, I replied, saying, 'Oh! mine elder brother is the dearer.' Then he charged⁵ me, saying: 'I and thou will together rule the 188 Empire; 'so the Heavenly Sovereign must be slain;'—and so saying, he made an eight times tempered stiletto, and handed it to me. Therefore I wanted to cut thine august throat; but though I thrice lifted [the weapon], a feeling of regret suddenly arose, so that I could not cut thy throat, and the tears that I wept fell and wetted

thine august face. [The dream] was surely the omen of this." Then the Heavenly Sovereign said: "How nearly have I been destroyed!—and forthwith he raised an army to smite King Saho-biko, whereupon the King made a rice-castle¹ to await the fray. At this time Her Augustness Saho-bime, unable to forget her elder brother, fled out through the back-gate [of the place], and came into the rice-castle.

1. For *stiletto* see above, Sect. XXXVI, Note 8. The curious word *ya-shiho-wori* (八羅折) in the text seems to have the sense of "eight times tempered," i.e., tempered over and over again, which Motowori assigns to it. The same expression is used in Sect. XVIII (Note 16) to denote the refining of rice-liquor.

2. This word "overflowing" is more appropriately placed in the version of the story given in the "Chronicles," where the author makes her tears first fill her sleeve (a common Japanese figure of speech), and thence "overflow" on to the sleeping Monarch's face.

3. *I.e.*, seeing that it would be vain to deny the truth.

4. The First Personal Pronoun is written with the self-depreciatory character 妾, "concubine."

5. Or "enticed."

6. This expression, which is repeated elsewhere, is one which has given rise to a considerable amount of discussion. The "Chronicles" tell us expressly that "rice [-stalks] were piled up to make a castle,"—an assertion which, as Motowori remarks, is simply incredible. He therefore adopts Mabuchi's suggestion that a castle *like* a rice-castle is what is intended,—a "rice-castle" being taken "to mean rice-store" or "granary," such granaries having probably been stoutly built in order to protect them from thieves. The historian of the Tang dynasty quoted in the "Exposition of the Foreign Notices of Japan" says that the Japanese had no castles, but only palisades of timber. The latter might well however have been called castles by the Japanese, though they would not have been accounted such by the Chinese, who already built theirs of stone.

[SECT. LXXI.—EMPEROR SUI-NIN (PART III.—BIRTH OF
PRINCE HOMU-CHI-WAKE AND DEATH OF
THE CONSPIRATORS).]

At this time the Empress¹ was pregnant. Thereupon the Heavenly Sovereign could not restrain [his pity for] the Empress, who was pregnant and whom he had loved for now three years. So he turned his army aside, and did not hasten the attack. During this delay, the august child that she had conceived was born. So having put out the august child and set it outside the rice-castle, she caused [these words] to be said to the Heavenly Sovereign: "If this august child be considered to be 189 the Heavenly Sovereign's august child, let him² deign to undertake it." Hereupon the Heavenly Sovereign said:³ "Although detesting the elder brother, I yet cannot repress my love for the Empress," and forthwith planned to secure the Empress. Wherefore, choosing from among his warriors a band of the strongest and deftest, he charged [them, saying]: "When ye take the august child, likewise abduct the queen its mother. Whether by the hair or by the hands, or wherever ye may best lay hold of her, clutch her and drag her out." Then the Empress, knowing his intention beforehand, shaved off all her hair and covered her head with the hair, and likewise made her jewel-string rotten and wound it thrice round her arm, and moreover made her august garments rotten by means of rice-liquor and put on the garments as if they were whole. Having made these preparations, she took the august child in her arms and pushed it outside the castle. Then the strong men, taking the august child, forthwith clutched at the august parent. Then, on their clutching her august hair, the august hair

fell off of itself; on their clutching her august arms, the jewel-string likewise snapped; on their clutching her august garments, the august garments at once tore. Therefore they obtained the august child, but did not get the august parent. So the warriors came back [to the Sovereign], and reported, saying: "On account of her august hair falling off of itself, of her august garments easily tearing, and moreover of the jewel-string which was wound round her august hand at once snapping, we have not got the august parent; but we have obtained the august child." Then the Heavenly Sovereign, sorry and angry, hated the people who made the jewels,¹⁹⁰ and deprived them all of their lands.⁴ So the proverb says: "Landless jewels-makers."⁵ Again did the Heavenly Sovereign cause⁶ the Empress to be told, saying: "A child's name must be given by the mother: by what august name shall this child be called?" Then she replied, saying: "As he was born now at the time of the castle being burnt with fire and in the midst of the fire, it were proper to call him by the august name of Prince⁷ Homu-chi-wake."⁸ And again he caused her to be asked: "How shall he be reared?" She replied, saying. "He must be reared by taking an august mother⁹ and fixing on old bathing-women and young bathing-women."¹⁰ So he was respectfully reared in accordance with the Empress's instructions. Again he asked the Empress, saying: "Who shall loosen the fresh small pendant¹² which thou didst make fast?" She replied,¹⁹¹ saying: "It were proper that Ye-hime and Oto-hime,¹³ daughters of King Tatasu-michi-no-ushi¹⁴ prince of Taniha, should serve thee, for these two queens are of unsullied parentage."¹⁵ So at last [the Heavenly Sovereign] slew King Saho-biko, and his younger sister followed him.¹⁶

1. *I.e.*, Her Augustness Saho-hime, who was the subject of the preceding sentence.

2. *I.e.*, the Sovereign. The import of this passage is, according to Motowori, that the Empress imagined that her own conduct might perhaps influence the Emperor to refuse to give the child she bore him its proper rank,—not from doubts as to its legitimacy, but as having a rebel mother. By “undertaking” the child is of course meant undertaking the care and education of it.

3. Motowori supposes the Chinese character rendered “said” to be an error, and prefers to consider this clause as containing not the words, but the thought of the Monarch. It would certainly be more convenient to adopt this view, if it were sanctioned by any text.

4. Or, as Motowori prefers to read, “deprived them of all their lands.”

5. There is nowhere else any reference to this saying. Motowori supposes it to point to those who, hoping for reward, get punishment instead, these jewellers having doubtless rotted the string on which the beads were strung by special desire of the Empress, whereas they ended by getting nothing but confiscation for their pains.

6. Motowori (following Mabuchi) is evidently correct in supposing the character 命 in this place, and again a little further on, to be a copyist’s error for 令, “caused,” and the translator has rendered it accordingly.

7. “Prince” is here written 御子.

8. This name may also be read *He-muchi-wake*, and is in the “Chronicles” given as *He-muchi-wake* while it appears as *Homu-an-wake* at the commencement of Sect. LXIX. The first two elements apparently signify “fire-possessing,” while *wake* is the frequently recurring Honorific signifying either “lord” or “young and flourishing.”

9. *I.e.*, “his days be reverently prolonged.” The same expression is repeated thrice below.

10. *I.e.*, foster-mother.

11. The characters 大湯坐若湯坐 used in the original of this passage would, if they stood alone, be of difficult interpretation. But a comparison with the passage in “One account” of “Chronicles,” which relates the nursing of Fuki-ahara-no-mikoto, the father of the first “Earthly Emperor” Jim-mu, leaves no doubt that the author intended to speak of bathing-women attached to the service of the Imperial infant.

12. The words *midan no two-hime*, literally rendered “fresh small pendant,” call for some explanation. *Midan*, which includes in a single

term the ideas of youth, freshness, and beauty, is here used as an Honorific. The "small pendant" is interpreted by Mabuchi and Motowori to signify the "inner girdle," which held together the under-garment of either sex. The old literature of Japan teems with allusions to the custom of lovers or spouses making fast each other's inner girdle, which might not be untied till they met again, and the poets perpetually make a lover ask some such question as "When I am far from thee, who shall loosen my girdle?" The translator cannot refrain from here quoting, for the benefit of the lover of Japanese verse (though he will not attempt to translate them), the two most graceful of the many stanzas from the "Collection of a Myriad Leaves" brought together by Motowori to illustrate this passage:

Wagimoko ga
Yuhiteki himo wo
Tokame ya mo:
Teyeba taya to mo
Tada ni afu made ni.

Una-bara wo
Tohoku watarite
Toshi fu to mo:
Ko-ra ga musuberu
Himo toku no yume.

Tanigaha Shisei also appropriately quotes the following:

Futari shite
Mumubishi himo wo
Hitori shite
Ware ka tobi-mishi
Tada ni afu made ka,

A literal rendering of which would run thus: "I will not, till we meet face to face, loosen alone the girdle which we two tied together."

13. *Le.*, the "Elder Princess and the Younger Princess."

14. Motowori is probably right in explaining *tataru* as the Honorific Causative of *tatsu*, "to stand" and *michi no mishi* as *michi-mushi* or *kuni-mushi*, *i.e.*, "owner of the province," "ruler."

15. *Lit.*, "are pure subjects."

16. *Le.*, was slain with him.

[SECT. LXXII.—EMPEROR SUI-NIN (PART IV.—THE DUMB PRINCE HOMU-CHI-WAKE).] 192

So the way they led about and amused the august child was by making a two-forked boat¹ out of a two-forked cryptomeria from Ahidzu in Wohari,² bringing it up and floating it on the Pool of Ichishi and on the Pool of Karu³ in Yamato, [thus] leading about and amusing the august child. Nevertheless the august child spoke never a word, though his eight-grasp beard reached to the pit of his stomach.⁴ So⁵ it was on hearing the cry of a high-flying swan⁶ that he made his first utterance.⁷ Then [the Heavenly Sovereign] sent Yamanobe-no-Ohotaka⁸ (this is the name of a person) to catch the bird. So this person, pursuing the swan, arrived in the Land of Harima from the Land of Ki, and again in his pursuit crossed over to the Land of Inaba, then reaching the Land of Taniba and the Land of Tajima; [thence] pursuing round 193 to the eastward, he reached the Land of Afumi, and thereupon crossed over into the Land of Minu; and, passing along by the Land of Wohari, pursued it into the Land of Shinanu, and at length, reaching in his pursuit the Land of Koshi, spread a net in the Estuary of Wanami,⁹ and, having caught the bird, brought it up [to the capital] and presented it [to the Sovereign]. So that estuary is called the Estuary of Wanami. It had been thought that, on seeing the bird again, he would speak; but he did not speak, as had been thought.¹⁰ Hereupon the Heavenly Sovereign, deigning to be grieved, augustly fell asleep, when, in an august dream, he was instructed, saying: "If thou wilt build my temple like unto thine august abode, the august child shall surely speak." When he had been thus instructed, [the Heaven-

ly Sovereign] made grand divination to seek what Deity's desire¹¹ this might be. Then [it was discovered that] the curse was the august doing of the Great Deity of Idzumo.¹² So when about to send the august child to worship [at] that Great Deity's temple, [he made divination to discover¹³] by whom it were well to have him attended. Then the lot fell on King Ake-tatsu.¹⁴ So he made King Ake-tatsu swear,¹⁵ saying: "If there is truly to be an answer¹⁶ to our adoration of this Great Deity, may the heron dwelling on the tree by the Pool of Sagisu¹⁷ here fall [through my] oath." When he thus spoke, the heron that had been sworn by fell to the ground dead. Again on his commanding it to come to life] in answer to his] oath, it then came to life again.¹⁸ Moreover he caused to wither by an oath and again brought to life again by an oath a broad-foliated bear-oak on Cape Amakashi.¹⁹ Then [the Heavenly Sovereign] granted to Prince Ake-tatsu the name of Prince Yamato-oyu-shiki-tomi-tomi-toyo-asakura-ake-tatsu.²⁰ So when the august child was sent off with the two Princes, Prince Ake-tatsu and Prince Una-kami,²¹ as his attendants, it was divined²² that [if they went out] by the Nara gate,²³ they would meet a lame person and a blind person,²⁴ [if they went out] by the Ohosaka²⁵ gate, they would likewise meet a lame person and a blind person, and that only the Ki gate,—a side gate,²⁶—would be the lucky gate; and when they started off, they established the Homuji clan²⁷ in every place they arrived at. So when they had reached Idzumo and had finished worshipping the Great Deity, and were returning up [to the capital], they made in the middle of the River Hi²⁸ a black plaited bridge and respectfully offered a temporary palace [for the august

child] to dwell in.³⁹ Then when the ancestor of the rulers of the Land of Idzumo, whose name was Kihisa-tsu-mi,⁴⁰ having made an imitation green-leafed mountain,⁴¹ placed [it] in the lower reach of the river, and was about to present the great august food the august child spoke, saying: "What here resembles a green-leafed mountain in the lower [reach of the] river, looks like a mountain, but is not a mountain. Is it perchance the great court⁴² of the deacon⁴³ who holds in reverence the Great Deity Ugly-Male-of-the-Reed-Plains⁴⁴ that dwells in the temple of So at Ihakuma in Idzumo?"⁴⁵ [Thus] he deigned to ask. Then the Kings, who had been sent in august attendance [on him], hearing with joy and seeing with delight,⁴⁶ set the august child to dwell in the palace of Nagaho at Ajimasa,⁴⁷ and despatched a courier [to inform the Heavenly Sovereign]. Then the august child wedded⁴⁸ Princess Hinaga⁴⁹ for one night. So, on looking privately at the beautiful maiden, [he found her] to be a serpent, at the sight of which he fled away alarmed. Then Princess Hinaga was vexed, and, illuminating the sea-plain,⁵⁰ pursued after them in a ship; and they, more and more alarmed at the sight, pulled the august vessel across the mountain-folds,⁵¹ and went fleeing up [to the capital]. Thereupon they made a report, saying: "We have come up [to the capital] because thy great and august child has become able to speak through worshipping the Great Deity." So the Heavenly Sovereign, delighted, forthwith sent King Unakami back to build the Deity's temple. Thereupon the Heavenly Sovereign, on account of this august child, established the Totori Clan, the Torikahi Clan, the Homuji Clan, the Ohoyuwe and the Wakayuwe.⁵²

1. From a comparison with a passage in the "Chronicles," where the same expression occurs, one is led to suppose that the craft here mentioned was a sort of double boat, in each half of which passengers could sit.

2. Nothing is known of any place called Ahidzu in the province of Wohari.

3. Karu has been mentioned in Sect. LVII, Note 1. The Pool of Ihare.

4. Lit., "in front of his heart." This phrase descriptive of a long beard has already occurred at the commencement of Sect. XII.

5. Motowori reasonably supposes the character 令 in this sentence to be a copyist's error for the emphatic 爾, and the translation has been made accordingly.

6. The original has the character 鵞, which is now applied to a small species of swan (*Cygnus minor*, Pallas; *Cygnus Bewickii*, Yarrell). But it is uncertain what bird is intended by the author.

7. A more or less inarticulate utterance is probably meant; but the expression in the original is obscure.

8. Motowori supposes the Note in the original to refer only to the word Ohotaka, while he takes Yamanobe to be the name of a place (already mentioned in Sect. LXVIII, Note 1). The surname of Ohotaka, signifying "great hawk," was, according to the same commentator, given to the worthy here mentioned in consequence of the incident related in the text. As the bird was not a hawk, this does not seem very convincing, and Motowori's apparent idea that the man was likened to a hawk because he pursued the other bird as a hawk would do, is extremely far-fetched. It is moreover doubtful whether the name should not be read *Oho-washi* (this is Mabuchi's reading), "great eagle." The "Chronicles" give an altogether different name, viz., *Ame-no-yukaho-tama*.

9. No such place is now known. The name may be interpreted to mean "snare-net" in allusion to this story, as stated in the next sentence of the text.

10. The various texts and printed editions all differ slightly in their reading of this passage, and from some it might be gathered that the prince did indeed speak as it had been thought that he would do, but could not speak freely. The translation follows Motowori's emended text.

11. Literally, "heart."

12. *I.e.*, *Oho-kuni-nushi* (the Master of the Great Land), the aboriginal monarch of Idzumo, the descendant of the Sun Goddess, whose

abdication of the sovereignty of Japan in favour of the descendant of the Sun-Goddess forms the subject-matter of Sect. XXXII. The word *tatari*, here written with the Chinese character 祟 and rendered "curse," signifies properly the vengeance of a spirit, *i.e.*, either of a deity or of the ghost of a dead man. The word translated "doing" is literally "heart."

13. That some such words must be supplied is evident, and the translator has followed Mabuchi and Motowori in supplying them.

14. Lit., "King Ake-tatsu ate the divination."

15. Remember that the original word *akehi* combines the meanings of our words "wager," "oath," "pledge," "curse," etc.,—being in fact a general name for all words to which any mysterious importance attaches.

16. Lit., a "sign," a "proof."

17. *Sagiri no ike*, a pool in Yamato. *Sagi-mi* signifies "heron's nest."

18. The reading of the characters 爾者 (rendered "then") in this passage has been a crux to all the editors. Fortunately they make no difference to the sense.

19. *Amakashi no taki*. Perhaps "Amakashi Point" would be a better rendering if, as Motowori supposes, an inland place in the province of Yamato is meant. It might be the point or extremity of a hill or bluff. *Ami-kashi* signifies literally "sweet oak." The "broad-foliated bear-oak" mentioned immediately above is supposed by Motowori to be the usual evergreen oak, and not any special kind. The epithet "broad-foliated" is not, as he remarks, specially appropriate, and he moreover supposes the word *kuma*, "bear," to be a corruption of *kumi* or *kumori*, words which would refer to the thick luxuriance of the foliage. The dictionaries do not help us much to a decision on the point.

20. The component parts of this tremendous name, which is happily abbreviated to Ake-tatsu in the subsequent portions of the text, are somewhat obscure, especially the word *oyu*, whose reading rests only on a conjecture of Motowori's, who emends the evidently erroneous character 者 to 老 (*oyu*), "old." *Thyo*, "luxuriant," is an Honorific, *ake* and *tatsu* signify respectively "dawn" and "rise," while the rests seem to be names of places of which this Prince may be supposed to have been the possessor.

21. Or, the Prince of Unakami, as Unakami is the name of a place in Kadzusa.

22. *Le.*, shown by divination.

23. Nara in Yamato, which is here mentioned for the first time, was the capital, of Japan from A.D. 710 to 784, and has always been famous in Japanese history and literature. The name is derived by the author of the "Chronicles" from the verb *naru*, "to cause to resound," the hosts of the Emperor Su-jin having, it is said, caused the earth to resound with their trampling when they went out to do battle with Han-yasu. A more probable derivation is from *nara*, the name of a kind of deciduous oak, the *Quercus glandulifera*. The word rendered "gate" should possibly be taken simply in the sense of "exit" or "approach."

24. Or, "lame people and blind people," a peculiarly unlucky omen for travellers, to whom, as Motowori remarks, sound feet and good eyesight are indispensable to carry them on their way.

25. See Sect. LXIV, Note 25.

26. In the text the word "gate" is here, by a copyist's error, written "moon." When the author says that the Ki gate, *i.e.*, gate or exit leading to the province of Ki, as a "side-gate," he means that it was; not the one by which travellers would naturally have left the town:—the province of Ki, indeed, is to the South of Yamato where the capital was, whereas the province of Idzumo, whither they were bound, was to the north-west. This road into Ki over Matsuchi-yama is one famous in the classical poetry of Japan.

27. *Homuji-be*. The meaning of the clause is that they granted the surname of Homuji to persons in every important locality through which they passed on their journey.

28. See Sect. XVIII, Note 2.

29. The signification of this passage is: "They built as a temporary abode for the prince a house in the River Hi (whether with its foundations actually in the water or on an island is left undetermined), connecting it with the main land by a bridge made of branches of trees twisted together and with their bark left on them" (this is here the import of the word "black"). Such bridges have been met with by the translator in the remote northern province of Deha, where the country people call them *shiba-bashi* (or, rather, in their patois *naba-bashi*, *i.e.*, "twig-bridges"). The traveller is so likely to fall through interstices into the stream below, that it is not to be wondered at that they should now be confined to the rudest localities.

30. Motowori supposes *Kihisa* to be the name of a place, and *fu-mi* to stand as usual for *fu mochi*, "possessor," according to which view the name would mean "lord" or "possessor of Kihisa."

31. No look of reference with which the translator is acquainted throws any light on this curious expression, and there is no parallel passage in the "Chronicles" to look for help.

32. *Viz.*, to the Prince ("the august child"). The preparations which *Kihisa-tsu-mi* is here said to have made are supposed by Motowori to have been prompted by a desire to add beauty to the feast. But the whole passage is very obscure.

33. *Viz.*, the court in front of, or the approach to, the shrine, which would naturally be planted with the sacred tree, the *saka-ki* (*Cleyera japonica*), and thus justly the prince's comparison to it of the artificial grove at which he was looking.

34. *Iz.*, the priest attached to the worship of, etc. For "deac n" see Note 33 to Sect. LXII.

35. *Akihara-shiko-wo*, one of the many names of the Deity *Ohokuni-nushi* ("Master of the Great Land," see Sect. XX, Note 19), the Deity whom the Prince and his followers had just been worshipping.

36. These names cannot now be identified, and are of uncertain etymology. *Ikakuma* seems, however, to mean "curve in the rock." One would have expected in this place, instead of these unknown names, to find a reference to the main temple of the Deity, which was styled *Kidzaki no oho-yashiro*, i.e., "the great shrine of Kidzaki."

37. Some such words as "the changed and more intelligent appearance of the Prince, and his attainment of the power of speech" must be mentally supplied in order to bring out the sense which the author intends to convey.

38. These names cannot be identified. *Nagao* signifies "long-rice-eat," while *ajimasa* in modern usage is the name of a palm (the *Leivistia Sinensis*); but Motowori supposes that it formerly designated the palmetto or some cognate tree.

39. *Hi-naga-hime*. The signification of the name is obscure, but it would seem most natural to suppose it connected with the River Ibi which figures in the Idzumo cycle of legends. A proposal of Motowori's to read *Koye-naga* instead of the traditional *Hi-naga* seems scarcely to be meant in earnest. If accepted, it would give us the meaning of "fat and long princess," with reference to the story of her being a serpent.

40. It will be remembered that the Province of Idzumo is a maritime one, and that the fugitives might be supposed to reach the sea-shore in their flight. It is true that this is exactly the reverse of the direction which they would be obliged to take in travelling up to the capital, which was in Yamato.

41. *Le.*, the depressions or valleys separating one mountain from another.

42. In the original *Totori-be*, *Forikahi-be*, *Homuji-be*, *Oho-yuwe* and *Waka-yuwe*. All these "gentile names" have a meaning connecting them either really or apparently with the story above related,—*to-tori* signifying "bird-catcher" and *tohi-kahi* "bird-feeder," while the name of the *Homuji* Clan is of course derived from that of the Prince (Homuchi or Homuji), and *Oho-yuwe* and *Waka-yuwe* signify respectively "elder bather" and "younger bather."

[SECT. LXXIII.—EMPEROR SUI-NIN (PART. V.—HIS
LATER WIVES.)]

Again, in accordance with the Emperor's words, he summoned Her Augustness Princess Hibasu, next Her Augustness Princess Oto, next Her Augustness Princess Utakori, next Her Augustness Princess Matonu,¹ daughters of Prince Michi no-ushi—four Deities in all. Now he
158 kept the two Deities Her Augustness Princess Hibasu and Her Augustness Princess Oto; but as for the two Deities the younger queens, he sent them back to their native place on account of their extreme hideousness. Thereupon Princess Matonu said with mortification: "When it is known in the neighbouring villages that, among sisters of the same family, we have been sent back on account of our ugliness, it will be extremely mortifying;" and, on reaching Sagaraka² in the Land of Yamashiro, she tried to kill herself³ by hanging herself from a branch of a tree. So that place was called by the name of Sagariki. It is now called Sagaraka. Again, on reaching Otokuni,⁴ she at last killed herself by jumping⁵ into a deep pool. So that place was called by the name of Ochikuni. It is now called Otokuni.

1. *Hibasa-hime*, *Oto-hime*, *Utakori-hime* and *Matou-hime*. The first two of these names have already appeared above, where the etymology of *Hibasu* was said to be doubtful, while *Oto* signifies "younger sister;" *Matou* has likewise already appeared, and is of uncertain derivation. Motowori supposes this last name to be in this place but an alias for *Utakori*, which he explains in the sense of "sad heart," with reference to the story of this princess as here told. In any case there is confusion in the legend, for in the parallel passage of the "Chronicles" five princesses are mentioned, whereas at the end of Sect. LXXI of these "Records" the Empress is made to speak of only two. The father's name has been already there explained.

2. The real derivation of this name is obscure. The ancient (perhaps here and elsewhere suppositious ancient) form *Saguri-hi* signifies "hanging-tree." *Saga-raku* is written 相樂, a good example of the free manner in which some Chinese characters were anciently used for phonetic purposes. *Sau-raku*, *Sa-raku* or *Saguru* would be the only readings possible in the modern tongue.

3. Literally, "wished to die." Motowori supposes that her design was frustrated by her attendants.

4. Written with characters signifying "younger country," but here supposed by the author to be derived from *ochi-kuni*, falling country," in connection with this legend.

5. L.L., "died by falling."

[SECT. LXXIV.—EMPEROR SUI-NIN (PART VI.—TAJIMA-MORI
BRINGS BACK THE ORANGE FROM THE
ETERNAL LAND.)]

Again the Heavenly Sovereign sent Tajima-mori,¹ ancestor of the Chiefs of Miyake,² to the Eternal Land³ to fetch the fruit of the everlasting⁴ fragrant tree. So Tajima-mori at last reached that country, plucked the fruit of the tree, and brought of clubmoss eight and of spears eight; but meanwhile the Heavenly Sovereign had died. Then Tajima-mori set apart of clubmoss four and

of spears four, which he presented to the Great Empress,⁵ and set up of clubmoss four and of spears four as an offering at the door of the Heavenly Sovereign's august mausoleum, and, raising on high the fruit of the tree, wailed and wept, saying: "Bringing the fruit of the everlasting fragrant tree from the Eternal Land, I have come to serve thee;" and at last he wailed and wept himself to death. This fruit of the everlasting fragrant tree is what is now called the orange.⁶

1. The meaning of this name, which is written phonetically both here and in the "Chronicles," has given rise to differences of opinion, some deriving it from the name of the province of Tajima (itself of obscure origin) and from the word *mori* "keeper," while others think it comes from *tachibana*, the Japanese word for orange, with reference to the story here told. The supporters of the former view, on the other hand, derive the *tachibana* from *Tajima-mori*.

2. *Miyake no murashi*. Whether *miyake* is simply the name of a place or whether it should be taken in the sense of "granary," is uncertain. If the latter view be adopted, it would be natural to suppose that th's family had originally furnished the superintendents of the Imperial Granaries. In any case it traced its origin to a Korean source (see the "Catalogue of Family Names," and the genealogies in Sect. CXV).

3. See Sect. XXV.

4. Written in the parallel passage of the "Chronicles" with characters signifying literally "timeless." The whole of this circumlocution for the orange has indeed to be interpreted by the help of the "Chronicles," it being here written phonetically and offering some difficulties as it stands.

5. This corrupt and obscure passage seems to be well restored by Motowori, whose explanation of it is likewise as convincing as it is ingenious. The expression "clubmoss-oranges" signifies oranges as they grow on the branch surrounded by leaves, while "spear-oranges" are the same divested of leaves, and hanging to the bare twig. Thus the words "clubmoss" and "spear" came to be used as "Auxiliary Numerals" for oranges plucked in these two different manners.

6. Viz., says Motowori, Princess Hibasu, who however, according to the account in the "Chronicles," was already dead at this time.

7. The word *tachibana* (written 橘) in the text should probably be taken as a specific and not as a general term. In modern usage it designates the *Citrus japonica*. But it is a matter of dispute whether the application of the term has not altered since ancient times, and whether we should not understand by it one of the other kinds of orange now to be found in Japan,—perhaps the *Citrus nobilis*.

[SECT. LXXV.—EMPEROR SUI-NIN (PART VII.—HIS DEATH 200
AND THAT OF THE EMPRESS HIBASU.)]

This Heavenly Sovereign's august years were one hundred and fifty-three. His august mausoleum is in the middle of the moor of Mitachi at Sugahara.¹ Again in the time of the Great Empress Her Augustness Princess Hibasu,² the Stone-Coffin-Makers³ were established, and also the Earthenware-Masters' Clan⁴ was established. This Empress was buried in the mausoleum of Terama near Saki.⁵

1. Both the locality and the etymology of *Mitachi* are obscure. *Sugahara* ("sedge-moor") is known to be in the province of Yamato.

2. *L.c.*, at the time of the burial of the great Empress, etc.

3. The character 祝 ("to pray") in the text is indubitably a copyist's error for "棺, coffin." These stone coffins are described by Mr. Henry von Siebold in his "Notes on Japanese archaeology" p.5. It must be understood that, from being the name of an office, Stone-Coffin-Maker (*ishi-ki-tsukuri*) became a "gentile name."

4. *Hanishi-be*. The meaning of this expression becomes clear by reference to the parallel passage of the "Chronicles," which it may be worth while to quote at length from Mr. Satow's translation in pp. 229-330 of Vol. VIII, Pt. III, of these Transactions: "In the autumn of 32nd year, on the *tachi no to* a day of the moon, which rose on the *ki no ye* *inu* day, the empress *Hi ba su* *hime no Mikoto* (in another source called *Hi-ba-su ne no Mikoto*) died, and they were several days going to bury her. The Mikado commanded all his high officers, saying: 'We knew

before that the practice of following the dead is not good. In the case of the present burying what shall be done? Thereupon Nomi no Sukune advanced and said: 'It is not good to bury living men standing at the sepulchre of a prince, and this cannot be handed down to posterity. I pray leave now to propose a convenient plan, and to lay this before the sovereign.' And he sent messengers to summon up a hundred of the clay-worker's tribe of the country of Izumo, and he himself directed the men of the clay-workers' tribe in taking clay and forming shapes of men, horses and various things, and presented them to the Mikado, saying: 'From now and henceforward let it be the law for posterity to exchange things of clay for living men, and set them up at sepulchres.' Thereupon the Mikado rejoiced, and commanded Nomi no Sukune, saying: 'Thy expedient plan has truly pleased Our heart;' and the things of clay were for the first time set up at the tomb of Ihi-ba-su hime no Mikoto. Wherefore these things were *banimo* (a circle of clay). Then he sent down an order, saying: 'From now and henceforward, be sure to set up these things of clay at sepulchres, and let not men be slain.' Mikado bountifully praised Nomi no Sukune, bestowed on him a kneading-place, and appointed him to the charge of the clay-workers' tribe."

5. In the province of Yamato. In the old poetry there are many plays on this word *Saki*, which is homonymous with the Verb "to blossom." But whether that be its real derivation, it were hard to say. *Tenma* appears to signify "Buddhist temple-space," an etymology which is embarrassing to the Shintō commentators who, accepting every word of our text as authentic history, are hard driven to explain how Buddhist temples could have existed in Japan before the date assigned for the introduction of Buddhism.

²⁰¹ [SECT. LXXVI.—EMPRESS KEI-KŌ (PART I.—GENEALOGIES).]

The Heavenly Sovereign Oho-tarashi-hiko-oshiro-wake dwelt in the palace of Hishiro at Makimuku,¹ and ruled the Empire. This Heavenly Sovereign wedded the Elder Lady of Inabi in Harima,² daughter of Waka-take, Prince of Kibi,³ ancestor of the Grandees of Kibi,⁴ and begot

august children: King Kushi-tsunu-wake;⁵ next His Augustness Ohousu;⁶ next His Augustness Wo-usu, another name for whom is His Augustness Yamato-wo-guna;⁷ next His Augustness Yamato-ne-ko;⁸ next King Kamukushi.⁹ Again wedding Her Augustness Princess Yasaka-²⁰² no-iri,¹⁰ daughter of His Augustness Prince Yasaka-no-iri, he begot august children: His Augustness Prince Waka-tarashi;¹¹ next His Augustness Prince Iho-ki-no-iri;¹² next His Augustness Oshi-no-wake;¹³ next Her Augustness Princess Iho-ki-no-iri.¹⁴ Children by another concubine were King Toyo-to-wake;¹⁵ next the Lady Nunoshiro.¹⁶ Children by another concubine were: the Lady Nunaki;¹⁷ next Her Augustness Princess Kago-yori;¹⁸ next King Prince Waka-ki-no-iri;¹⁹ next King the Elder Prince of Kibi-no-ye;²⁰ next Her Augustness Princess Takaki;²¹ next Her Augustness Princess Oto.²² Again wedding Princess Mi-hakashi of Himuku,²³ he begot an august child: King Toyo-kuni-wake.²⁴ Again wedding the Younger Lady of Inabi,²⁵ younger sister of the Elder Lady of Inabi,²⁶ he begot august children: King Ma-waka; next King Hiko-hito-no-oho-ye.²⁷ Again wedding Princess²⁰³ Ka-guro,²⁸ daughter of King Princess Sume-iro-oho-naka-tsu-hiko,²⁹ great-grand-child of His Augustness Yamato-take,³⁰ he begot an august child: King Oho-ye.³¹ The august children of this Heavenly Sovereign Oho-tarashi-hiko numbered in all twenty-one kings and queens³² of whom there is a register, and fifty-nine kings and queens of whom there is no record,—eighty kings and queens altogether, out of whom His Augustness Waka-tarashi-hiko and also His Augustness Yamato-take, and also His Augustness Prince I-ho-ki-no-iri,—these three Kings,—bore the name of Heirs Apparent.³³ The seventy-seven

kings and queens beside these³¹ were all granted Rulerships in the various lands, or else [post as] Lords, Territorial Lords or Departmental Chiefs.³² So His Augustness Waka-tarashi-hiko [was he who afterward] ruled the Empire. His Augustness Wo-usu subdued the savage deities and likewise the unsubmissive people in the East
204 and West. The next, King Kushi-tsunu-wake (was the ancestor of the chiefs of Mamuta).³³ The next, His Augustness Oho-Usu, (was the ancestor of the Dukes of Mori,³⁴ of the Dukes of Ohotsu³⁵ and of the Dukes of Shimada).³⁶ The next, King Kamukushi, (was the ancestor of the Sakabe Abiko in the Land of Ki,³⁷ and of the Sakabe of Uda).³⁸ The next, King Toyo-kuni-wake (was the ancestor of the Rulers of the Land of Himuka).³⁹

1. In the province of Yamato. The etymology of *Mahimuku* is obscure. *Hishiro* is tentatively derived by Motowori from *hi*, the *Chamaecyparis obtusa* (a kind of conifer), and *shiro*, "an enclosure."

2. *Harinu no inabi no oho-iratsume*. Inabi is also known under the alternative form of *Inami*; etymology uncertain.

3. *Waka-take Kibi tsu hiko*. *Waka-take* signifies "young brave."

4. *Kibi no omi*.

5. *Kushi* signifies "wondrous," and *wake* either "young," or "lord." The meaning of *tsunu* is obscure.

6. The names of this prince and the next signify respectively "great-foot-pestle" and "little foot-pestle," the origin of the bestowal of which singular designations is thus related in the parallel passage of the "Chronicles:—" "The Imperial child Oho-usu and His Augustness Wo-usu were born together the same day as twins. The Heavenly Sovereign, astonished, informed the foot-pestle. So the two Kings were called Great Foot-pestle and Little Foot-pestle." What the import of this passage may be is, however, a mystery both to Tanigaha Sh'sei and to Motowori.

7. Motowori supposes *wo-guna* to have been an archaic word for "boy" "*me-guna*" signifying "girl." *Yamato wo-guna* would thus signify "the boy of Japan," a not inappropriate designation for this prince, who under his later name of Yamato-take (Japan Brave," i.e. *the brave man of Japan*") has remained as the chief legendary type of the martial prowess of his native land.

8. *I.e.*, Yamato Prince.
9. *Komusumibi no miko*, *i.e.*, "divine wondrous."
10. *Yamashaka no iri-hime no mikoto*. The signification of this name and of the next (*Yasaka no iri-biko no mikoto*) is obscure.
11. *Waka-turashi-hiko no mikoto*, *i.e.*, "young and perfect prince."
12. *I-ho-ki no iri-biko no mikoto*. Signification obscure.
13. Or, *Oshi-wake*, *i.e.*, perhaps "Great Lord."
14. *I-ho-ki no iri-hime no mikoto*. Signification obscure.
15. *Toyo-to-wake no mikoto*, *i.e.*, perhaps "luxuriant swift prince."
16. *Nunashiro no iratsume*. Signification obscure.
17. *Nunaki no iratsume*. Signification obscure.
18. *Kago-yori-hime no mikoto*. *Yori-hime* probably means "good princess." The sense of *kago* is very doubtful, for it may either be the name of a place, or else identical with the Verb *Agayamu* "to shine," or with *hago*, "a stag."

19. *Waka-ki no iri-biko no mikoto*. The signification of this name is obscure.

20. *Kibi no ye-hiko no mikoto*.

21. *Takaki-hime no mikoto*. The meaning of *takaki* in this place is not certain.

22. *Oto-hime no mikoto*, *i.e.*, "the younger princess."

23. *Hinuka no Mi-hakashi-hime*. *Mi-hakashi* signifies "august noble." See Motowori's Commentary, Vol. XXVI, p. 11, for a gloss on this curious name.

24. *Toyo-kuni-wake no miko*, *i.e.*, perhaps "lord of the luxuriant land," or else "lord of the land of Toyo," the Emperor Kei-kō having, according to the account in the "Chronicles," spent some years fighting in South-Western Japan, where the province of Toyo is situated.

25. *Inabi no waki-iratsume*. See Note 2 to this Section.

26. *Ma-waka no miko*, *i.e.*, "truly young prince."

27. *Hiko-hito no oho-ye no miko*. *Hiko* signifies "prince," *hito* is "person" (or here, according to Motowori, "headman"), and *oho-ye* is "great elder brother."

28. *Ka-guro-hime*, *i.e.*, probably "the black-haired princess."

29. *Sumedre-o-naka-tsu-hiko-no-mikoto*. The signification of this name is not clear. Motowori identifies *sume* with the like-sounding Verb signifying "to be supreme." *Oho-naka-tsu-hiko* may signify "great middle prince," referring to the comparative ages of this prince and his brethren,

30. There is here an evident error in the genealogy, as it would make the emperor marry his own great-great-grand daughter! A guess of the editor of 1687 that for Yamato-take we should read Waka-take (a son of the Emperor Kō-rei) is approved by Motowori, and may be adopted as probably correct,—i.e. (what is but little likely) if this portion of the "Records" should eventually be proved to be historically trustworthy. The question is discussed by Motowori in Vol. XXVI, pp. 12-14, of his Commentary.

31. *Okoye no miko*. This name would, as Motowori remarks, appear to have erroneously crept in here through the influence of the name mentioned in Note 27, the whole account of this union with Princess Ka-gero being corrupt.

32. The Japanese term (王 *miko*) includes both males and females.

33. 太子.

34. As above remarked, the Japanese term includes both males and females, and moreover some of the female children are specially mentioned. The difficulty as to how females could have been appointed to the offices here mentioned is not solved by Motowori, whose note on this passage is evasive.

35. The four names of offices (also used as "gentile names") here mentioned are in the original Japanese *Kuni no Miyatsuko*, *Wake*, *Inaki*, and *Agata-mushi*. (See Introduction, p. xvi.)

36. *Mamuta no murashi*. (See Sect. LIII, Note 1.)

37. *Mori no kimi*. *Mori* seems to be the name of a place (perhaps in Mino); but nothing is known of this family.

38. *Okota no kimi*. *Okota* is the name of a place in Mino, and signifies "great rice-fields."

39. *Shimada no kimi*. *Shimada* is perhaps the name of a place in Wohari. It signifies "island rice-field."

40. *Ki no kuni no sakabe no abiko*. For *abiko* see Sect. LXXII, Note 85. *Sakabe* seems to signify "liquor tribe," this family and the next having been entrusted with the management of the Imperial feasts.

41. *Uda no sakabe*, i.e., the "Liquor Tribe of Uda," (in Yamato).

42. *Himuka no kuni no miyatsuko*.

[LECT. LXXVII.—EMPEROR KEI-KÔ (PART II.—THE MAIDENS YE-HIME AND OTO-HIME).]

Hereupon the Heavenly Sovereign, to assure himself of what he had heard of the beauty of the two maidens Ye-hime and Oto-hime,¹ daughters of King Kamu-ohone,² ancestor of the Rulers of the Land of Minu,³ sent his august child, His Augustness Oho-usu, to summon them up [to the Capital]. So His Augustness Oho-usu who had been sent, instead of summoning them up, forthwith wedded both the maidens himself, and then sought other women, to whom he falsely gave the maidens' names, and sent them up [to his father]. Hereupon the Heavenly Sovereign, knowing them to be other women, frequently subjected them to his long glances;⁴ but, never wedding them, caused them to sorrow. So the child that His Augustness Oho-usu begot on wedding Ye-hime, was King Oshi-kuro-no-ye-hiko⁵ (he was the ancestor of the Lords of Unesu in Minu).⁶ Again, the child that he begot on wedding Oto-hime, was King Oshi-kuro-no-oto-hiko (he was the ancestor of the Dukes of Mugetsu).⁷

1. *I.e.*, the elder princess and the younger princess.

2. See Sect. LXII, Note 36.

3. *Minu no kuni no miyatoko*.

4. *I.e.*, "gazed at them intently." The Classical word *nagamuru*, "to gaze," is properly a compound of *naga*, "long," and *miru*, "to see."

5. The meaning of the syllables *oshi* in this name and the companion one (*Oshi-kuro no oto hiko*) immediately below is probably "great;" *kuro* is obscure; *ye-hiko* signifies "elder prince" and *oto-hiko* "younger prince."

6. *Minu no Unesu no wake*. Of Unesu nothing is known.

7. *Mugetsu no kuni*. Mugetsu or Muge was in the province of Minu (Mino).

[SECT. LXXVIII.—EMPEROR KEI-KŌ (PART III.—VARIOUS DEEDS).]

In this august reign the Labourers' Tribe¹ was established; again, the port of Aha in the East was established; again, the Great Butlers' Tribe² was established; again, the granaries of Yamato were established; again, the Pool of Sakate was made, and bamboos planted on its bank.³

1. Such is the reasonable explanation of the original term *take* (田郎) given by Motowori. It seems to have become a "gentile-name."

2. *Kashikade no sho-tou-ke*. This "gentile name" originally denoted one who was butler, steward, or cook, in the Emperor's household. The tradition of its origin is preserved in the "Chronicles."

3. Motowori supposes that the mention both in his history and in the "Chronicles of Japan" of the planting of bamboos on the banks of this pool or lake should be attributed to the rarity of such a proceeding in ancient times.

[SECT. LXXIX.—EMPEROR KEI-KŌ (PART IV.—YAMATO-TAKE SLAYS HIS ELDER BROTHER).]

The Heavenly Sovereign said to His Augustness Wo-usu: "Why does not thine elder brother come forth to the morning and evening great august repasts? Be thou the one to take the trouble to teach him [his duty]." Thus he commanded; but for five days after, still [the prince] came not forth. Then the Heavenly Sovereign deigned to ask His Augustness Wo-usu [saying]: "Why is thine elder brother so long of coming? Hast thou perchance not yet taught him [his duty]?" He replied, ²⁰⁶ saying: "I have been at that trouble." Again [the Heavenly Sovereign] said: "How didst thou tak_o the

trouble?"¹ He replied, saying: "In the early morning when he went into the privy, I grasped hold of him and crushed him, and, pulling off his limbs,² wrapped them in matting and flung them away."

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1. Viz., to attend on his Imperial father.
 2. *I.e.*, "How didst thou do it?"
 3. Literally, "branches."

[SECT. LXXX.—EMPEROR KEI-KÔ (PART V.—YAMATO-TAKE
SLAYS THE KUMASO BRAVOES).]

Thereupon the Heavenly Sovereign, alarmed at the valour and ferocity of his august child's disposition, commanded him, saying: "In the West there are two Kumaso bravos,¹—unsubmissive and disrespectful men. So take² them,"—and [with this command] he sent him off. It happened that at this time his august hair was bound at the brow.³ Then His Augustness Wo-usu was granted by his aunt Her Augustness Yamato-hime⁴ her august [upper] garment and august skirt; and, with a sabre hidden in his august bosom, he went forth.⁵ So, on reaching the house of the Kumaso braves, he saw that near the house there was a three-fold belt of warriors, who had made a cave⁶ to dwell in. Hereupon they, noisily discussing a rejoicing for the august cave,⁷ were getting food ready. So [Prince Wo-usu] sauntered about the neighbourhood, waiting for the day of the rejoicing. Then when the day of the rejoicing came, having combed down after the manner of girls his august hair which was bound up,⁸ and having put on his aunt's august [upper] garment and august skirt, he looked quite

like a young girl, and, standing amidst the women,⁹ went inside the cave. Then the elder brother and the younger brother, the two Kumaso bravoes, delighted at the sight of the maiden, set her between them, and rejoiced exuberantly. So, when [the feast was] at its height, [His Augustness Wo-usu], drawing the sabre from his bosom, and catching Kumaso¹⁰ by the collar of his garment, thrust the sabre through his chest, whereupon, alarmed at the sight, the younger bravo ran out. But pursuing after and reaching him at the bottom of the steps¹¹ of the cave, and catching him by the back,¹² [Prince Wo-usu] thrust the sabre through his buttock. Then the Kumaso brave spoke, saying: "Do not move the sword; I¹³ have something to say." Then [His Augustness Wo-usu], respited him for a moment, holding him down [as he lay] prostrate. Hereupon [the bravo] said: "Who is Thine Augustness?" Then he said: "I am the august child of Oho-tarashi-hiko-oshirowake, the Heavenly Sovereign who, dwelling in the palace of Hishiro at Makimuku, rules the Land of the Eight Great Islands; and my name is King Yamato-wo-guna. Hearing that you two [fellows¹⁴], the Kumaso bravoes, were unsubmissive and disrespectful, [the Heavenly Sovereign] sent me with the command to take and slay you." Then the Kumaso bravo said: "That must
 238 be true. There are no persons in the West so brave and strong as we two.¹⁵ Yet in the Land of Great Yamato there is a man braver than we two,—there is.¹⁶ Therefore will I offer thee an august name. From this time forward it is right that thou be praised as the August Child Yamato-take.¹⁷" As soon as he had finished saying this, [the Prince] ripped him up¹⁸ like a ripe

melon,¹⁰ and slew him.²⁰ So thenceforward he was praised by being called by the august name of²¹ his Augustness Yamato-take. When he returned up [to the capital] after doing this, he subdued and pacified every one of the Deities of the mountains and of the Deities of the rivers and likewise of the Deities of Anado,²² and then went up to [the capital].

1. *Le.*, presumably "braves at Kumaso;" but it is to be remarked that in this and like compounds with *takera* ("bravo") the Japanese language uses no Postposition. For Kumaso see Sect. V, Note 17.

2. Motowori seems right in interpreting "take" here and elsewhere in the sense of "slay." But "take" is in the text.

3. *Le.*, caught up from the brow and tied together on the crown of the head. This being the way in which the hair of boys was dressed, the author thus intimates that His Augustness was still a youth.

4. Who was high-priestess of the temple of the Great Deity of Ise, as mentioned in Sect. LXIX (Note 44).

5. The characters used for these last two words are these properly restricted to the mention of an Imperial progress, but Yamato-take is constantly spoken of as if he had actually sat on the throne.

6. The character used is 室, which simply means apartment; but see Sect. XLVIII, Note 1.

7. Motowori reads "New cave," but the word "August" is in the text. At the same time we see that this feast was intended as a house-warming. *Conf.* the commencement of Sect. CLXIV.

8. The parallel passage of the "Chronicles" puts the same meaning into plainer words. It says: "He undid his hair, and made it appear like a girl's."

9. Or, according to the old reading, "mixing with the concubines."

10. *Le.*, the elder bravo of Kumaso.

11. The word rendered "steps" is of doubtful interpretation.

12. Or perhaps "the skin of his back" or the [beast's?] skin on his back." But Motowori is probably right in supposing the character 皮, "skin" to be an error for 以, "with," to be construed with the word "sabre." (In the English idiom this Particle falls away.)

13. Written with the humble character 僕, "servant."

14. The contemptuous Second Personal Pronounce *ore* is used here and in the next clause.

15. There is Motowori's authority for thus understanding the bravo's words. Taken still more literally, they would seem to imply that there were no brave and strong men in the West *excepting* himself and his brother.

16. The words "there is" are an attempt at rendering the termination *keri* of the original. See Sect. X, Note 1.

17. *I.e.*, "Yamato-Brave," *q.d.*, "the Bravest in Yamato." It is by this name that the hero is commonly spoken of. Remember that "angust child" signifies prince.

18. 折, "broke," in the text is, as the commentators observe, an evident error for 折, "ripped."

19. Or specifically, the "musk-melon."

20. The translator has followed Motowori's restoration of this passage, in which, by the transposition of the characters 也 and 故, the end of this sentence and the beginning of the next were mixed together in the older editions.

21. *I.e.*, "[they] praised the august name, calling him," etc.

22. Or, "of the Ana passage" (*lit.* door), the modern Strait of Shimonoseki. The word *ana* signifies "hole," and there is a tradition (which Motowori quotes in his note on this name in Vol. XXVII, pp. 26-29 of his Commentary) to the effect that formerly the Main Island and the island of Kiushiu were continuous at this point, there being only a sort of natural tunnel, through which junks could pass.

[SECT. LXXXI.—EMPEROR KEI-KŌ (PART VI.—YAMATO-TAKE
SLAYS THE IDZUMO BRAVO).]

Forthwith entering the Land of Idzumo, and wishing to slay the Idzumo bravo, he, on arriving, forthwith bound [himself to him in] friendship. So, having secretly²³⁹ made [the wood of] an oak [-tree¹] into a false sword and augustly girded it, he went with the bravo to bathe in the River Hi.² Then, His Augustness Yamato-ta

getting out of the river first, and taking and girding on the sword that the Idzumo bravo had taken off and laid down, said: "Let us exchange swords!" So afterwards the Idzumo bravo, getting out of the river, girded on His Augustness Yamato-take's false sword. Hereupon His Augustness Yamato-take, suggested, saying: "Come on! let us cross" swords." Then on drawing his sword, the Idzumo bravo could not draw the false sword. Forthwith His Augustness Yamato-take drew his sword and slew the Idzumo bravo. Then he sang augustly, saying:

"Alas that the sword girded on the Idzumo bravo, and wound round with many a creeper, should have had no true blade!"¹

So having thus extirpated the [bravoes] and made [the land] orderly, he went up [to the capital], and made his report [to the Heavenly Sovereign].

1. The species mentioned (*ichiki*) is the *Quercus gilva*.

2. See Sect. XVIII, Note 2.

3. Lit., "let us join swords." The word "suggested" (勧) in this sentence is an emendation of Motowori's the text having 誹, "slandered." The older printed editions, while retaining the character 誹, read it *anankite*, "deceived."

4. In its position in the present text, this Song must be taken as an ironical lament of the Prince for the dead bravo. In the "Chronicle" the time and the heroes of the episode, and the singers of the Song are all different, and in that context the lament sounds like a genuine one. The reader will remember what was said in the Introduction as to the use of creepers for string. That mentioned in the text is supposed to be the *Cocculus thunbergii*.

deceived, he opened the mouth of the bag which his aunt, Her Augustness Yamato-hime had bestowed on him, and saw that inside of it there was a fire-striker.¹ Here-upon he first mowed away the herbage with his august sword, took the fire-striker and struck out fire, and, kindling a counter-fire, burnt [the herbage] and drove back [the other fire], and returned forth, and killed and destroyed all the Rulers² of that Land, and forthwith set fire to and burnt them. So [that place] is now called Yakidzu.³

1. *Miyau-hime* (in the "Chronicles" and in the printed editions of these "Records" previous to Motowori's written *Miyau-hime* without the *nigori*). Neither Motowori nor Tanigata Shisei makes any suggestion as to the signification of this name.

2. *Wohari no miyatuke*.

3. In the present time *Sagami*. No authority great or small has given a satisfactory etymology of this name, though numerous and elaborate attempts have been made to explain it.

4. In the original *hi-nuki* (火打). Mr. Satow, who has given a translation of this passage in a note to his third paper on the "Rituals" to be found in Vol. IX, Pl. II. p. 202 of these "Transactions," renders this word by "steel." The present writer prefers not to prejudge the question as to whether the fire-striker intended by the author was a steel, or a wooden fire-drill. Motowori would seem to have held the latter view, as in his gloss on this passage he refers to the previous passage near the end of Sect. XXXII, where the fire-drill is explicitly mentioned. He also quotes an ancient one in which "a fire-striker of metal" is specially referred to, so that it would seem that all fire-strikers were not of that material.

5. Remember that this word "Ruler" (*Miyatuke*) had the acceptation of a "gentile name" as well as of the name of an office, so that we may understand the author to mean that Yamato-take destroyed the whole Ruling Family of *Sagami*. Parallel passage of the "Chronicles" has "he burnt all that rebel band, and destroyed them."

6. The words rendered "that place" are supplied by Motowori, their omission being evidently a copyist's error. *Yaki-dzu* signifies "the port of burning."

[SECT. LXXXIV.—EMPEROR KEI-KŌ (PART IX.—YAMATO-
TAKE'S EMPRESS STILL THE WAVES.)) 212]

When he thence penetrated on, and crossed the sea of Hashiri-midzu,¹ the Deity of that crossing raised the waves, tossing the ship so that it could not proceed across. Then [Yamato-take's] Empress,² whose name was Her Augustness Princess Oto-tachibana³ said: "I⁴ will enter the sea instead of the august child.⁵ The august child must complete the service⁶ on which he has been sent, and take back a report [to the Heavenly Sovereign]." When she was about to enter the sea, she spread eight thicknesses of sedge rugs,⁷ eight thicknesses of skin rugs and eight thicknesses of silk rugs on the top of the waves, and sat down on the top [of them]. Thereupon the violent waves at once went down, and the august ship was able to proceed. Then the Empress sang, saying:

"Ah! thou [whom I] enquired of, standing
in the midst of the flames of the fire burn-
ing on the little moor of Sagamu, where
the true peak' pierces!"⁸

So seven days afterwards the Empress's august comb²¹³ drifted onto the sea-beach,—which comb was forthwith taken and placed in an august mausoleum which was made.

1. *L.c.*, "running water."

2. *L.c.*, his consort. Conf. Sect. LXXX, Note 5.

3. *Oto-tachibana-hime no mikoto*. (See Sect. XCII, Note 3.)

4. Written with the humble character 妾, literally "concubine."

5. *L.c.*, instead of thee, the Prince."

6. More literally, "fin'ish the government."

7. Or "mats." But the same word is used as that which must be translated "rugs" immediately below.

8. This Song gives much trouble to the commentators, whose remarks (to be found in Motowori's "Commentary," Volt XXVII, pp. 67-9, and Moribe's "*Idzu no Koto-Waki*" Vol. III, pp. 6-9,) should be consulted by the student desirous of forming an opinion of his own. The general purport of the poem is of course to allude to Yamato-take's adventure on the burning moor, and at the same time to the love which bound him and his consort together; almost each individual line offers matter for doubt. Thus it is not certain whether the Verb *tohiishi*, here rendered "enquired of" (*i.e.*, attended upon *q.d.*, by the Empress), should not rather be given the word "thou" as subject, in which case the signification would be "thou who enquiredst of [*i.e.* woods]." The word used for "thou" is the Honorific equivalent of that Pronoun signifying literally "prince," Moribe disputes the propriety of considering Sagamu in this place as the name of a province; and the word *sanesuishi*, here translated "where the true peak pierces" (Mt. Fuji being by some supposed to be thus alluded to) is of very doubtful interpretation. Motowori tells us that the final Particles *ha mo*, rendered by the initial Interjection "Oh," should here be understood as an exclamation more forcible than that which usually belongs to him. Finally Moribe points out that the Song does not suit the context in which it is found, and has probably been erroneously inserted here instead of in an earlier portion of the text.

[SECT. LXXXV.—EMPEROR KEI-KŌ (PART X.—YAMATO-TAKE SLAYS THE DEITY OF THE ASHIGARA PASS).]

When, having thence penetrated on and subdued all the savage Yemishi¹ and likewise pacified all the savage Deities of the mountains and rivers, he was returning up [to the capital], he, on reaching the foot of the Ashigara Pass,² was eating his august provisions, when the Deity of the pass, transformed into a white deer, came and stood [before him]. Then forthwith, on his waiting³ and striking [the deer] with a scrap of wild chive,⁴ [the deer] was hit in the eye and struck dead. So, mounting to

the top of the pass, he sighed three times and spoke, saying: "*Adzuma ha ya!*"² So that land is called by the name of Adzuma.

1. This is the traditional ancient reading of what is according to the modern pronunciation *Yezo*, while the Chinese characters 蝦夷, with which the name is written, signify "Prawn Barbarians," in allusion (if Motowori may be trusted) to the long beards which make their faces resemble a prawn's head. The hairy barbarians known to English readers as *Ainos*, and whose name of *Yezo* is applied by the Japanese to the northernmost large island of the Japanese Archipelago, which is still chiefly tenanted by them, are almost certainly here referred to. In ancient times they inhabited a great part of the Main Island of Japan. The translator may add that the genuineness of the so-called ancient reading "*Yemishi*" appears to him doubtful. The name known to the people themselves, and which apparently can be traced as far as Kamtschatka, is *Yezo*.

2. *Ashigara-zaka*, one of the passes from Sagami into Suruga leading towards Mount Fuji.

3. *I.e.*, lying in ambush.

4. *Nira*, the *Allium odorum*.

5. *I.e.*, "my wife!" *Adzuma* is still used as a poetical designation of Eastern Japan. The translator doubts the correctness of the derivation of it given in the text, although it is universally accepted and certainly fits in well with the graceful legend by which it is here accounted for.

[SECT. LXXXVI.—EMPEROR KEI-KŌ (PART XI.—YAMATO-TAKE 214
DWELLS IN THE PALACE OF SAKAWORI).]

When, forthwith crossing over from that land out into Kahi,¹ he dwelt in the palace of Sakawori,² he sang, saying:

"How many nights have I slept since passing
Nihibari and Tsukuha?"³

Then the old man, who was the lighter of the august fire,¹ completed the august Song, and sang, saying:

"Oh! having put the days in a row, there
are of nights nine nights, and of days ten
days!"²

Therefore [Yamato-take] praised the old man, and forthwith bestowed [on him] the Rulership of the Eastern Land [s].³

1. This name is identified by the native etymology with an homonymous Substantive signifying "a place between mountains."

2. The etymology of this name is uncertain. But the most likely opinion is that it signifies "a zigzag road down a pass."

3. *I.e.*, since leaving the province of Hitachi, of which Tsukuba (in modern parlance *Tsukuba*, with the last syllable *nigori*-ed) and Niihari (modern *Niihari*) are two districts. In the later poetry *Niihari no* is often used as a Pillow-Word for the name of Mount Tsukuba. The etymology of both names is uncertain, but "newly tilled" seems to be the most probable etymology of the first of the two.

4. Not necessarily a fire kindled for the sake of obtaining warmth, but fire in general, including, as Motowori suggests, torches and fires lit to drive away mosquitoes. There are frequent mentions in the classical literature of this latter sort of fire, which may indeed still be met with in some districts where mosquito-nets are not yet in common use.

5. The meaning is: "On counting up, I find that we have been ten days and nine nights."—Previous to Motowori the expression *ka-ga uabette*, "having put in a row (*i.e.* counted) the days" was curiously misunderstood, and subjected to various far-fetched interpretations. There can however be no doubt but that Motowori is right.—The reason why the old man is said to have "completed" the Prince's song is that the former taken alone is of incomplete rhythm.

6. Or, as Motowori would prefer to consider it, "the Rulership of an Eastern Land," *viz.*, one out of the twelve Eastern provinces.

[SECT. LXXXVII.—EMPEROR KEI-KŌ (PART XII.—YAMATO- 215
TAKE WOES PRINCESS MIYAZU).]

Having crossed over from that land into the land of Shimanu¹ and subdued the Deity of the Shinanu pass,² he came back to the land of Wohari, and went to dwell in the house of Princess Miyazu, to whom he had before plighted his troth. Hereupon, when presenting to him the great august food, princess Miyazu lifted up a great liquor-cup and presented it to him. Tunc Heræ Miyazu veli oræ adhæserunt menstrua. Quare [Augustus Yamato-take] illa menstrua vidit, et auguste cecinit, dicens :

"Ego volui reclinare [caput] in fragili,
molli brachiolo [tuo, quod est simile] vallo
impingenti acutæ falci in Monti Kagu ni
cælo formato quasi cucurbita;—ego de-
sideravi dormire [tecum]. Sed in orâ veli
quod induis luna surrexit."³

Tunc Heræ Miyazu augusto cantui respondit, dicens : 216

"Altè resplendentis solis auguste puer!
Placidè administrationem faciens mi magne
domine! Renovatis annis venientibus et
effluentibus, renovatæ lunæ eunt veniendo
et effluendo. Sane, sane, dum te im-
patienter exspecto, luna suapte surgit in
orâ veli quod ego induo!"⁴

Quare tunc [ille] coivit [cum illâ], after which, placing in Princess Miyazu's house his august sword "the Grass-Quelling Sabre," he went forth⁵ to take the Deity of [Mount] Ibuki.⁶

1. See Sect. XXXII, Note 26.

2. *Shinanu no tate*, a pass between the provinces of Shinanu and Mino which is no longer used.

3. Even taken apart from its immediate context, the import of this Song is plain, notwithstanding Morille's efforts to explain away its indelicacy. The details of the first part, however, require some comment in order to make them comprehensible to the European reader, the words in question being those which might in English be rendered "thy fragile, slender, delicate arm [which resembles] a post striking against the sharp sickle on Mount Kagu of the gourd-shaped heaven." In Japanese they run thus:

Hiso-kata no
Arm no Kagu-yama
To-kama ni
Sa-wataru kuki :—
Hisa-bess
To-woya-gahina wo, etc.

It will be remarked that the first four lines form a "Punning Preface" to the fifth. Such Punning Prefaces have not necessarily any logical connection with what follows, as has been explained by the present writer in a paper "On the Use of Pillow-Words and Plays upon Words in Japanese Poetry," to be found in Vol. V. Pt. I, pp. 79 *et seq.* of these "Transactions." In this particular case, however, there is sufficient continuity of sense to warrant the continuous translation above given. The word "post," though such a use of it is very curious, must be understood to denote not a dead, but a living trunk, or rather the stem of some delicate plant or grass which falls beneath the sickle of the mower on Mount Kagu in Heaven, or, as it may better be understood, on the Heavenly Mount Kagu [in Yamato]. "Gourd-shaped" is the translation of *hisa-kata no* or *hisa-gata no*, the Pillow-Word for "heaven." Its meaning is disputed, but Mabuchi in his "Dictionary of Pillow-Words" and Motowori agree in giving to it the sense here adopted (see the above-mentioned paper "On the Use of Pillow-Words, etc.," p. 81).

4. The total sense of this Song is quite plain.—In the first lines of it the Prince is addressed as if he were the reigning sovereign. The words *prædixit administrationem faciens* represent the Japanese *yasumishiki*, the Pillow-Word for *wa ga oho-kimi*, "my great lord." Elsewhere the English rendering "who tranquilly carries on the government" has been adopted. The word *aratama no*, rendered by the Adjective *renewed*, is the Pillow-Word for "sun," "moon" and "year," and is of not quite certain import. The interpretation here adopted has, however, for it the weight of probability and of native authority, Mabuchi in his "Dictionary of Pillow-Words" deriving it from the Verb *aratamaru*, "to be renewed."

5. The characters in the text might also be rendered "he made a progress," as they are those only properly applied to the movements of a reigning sovereign. Here and elsewhere, they are used in speaking of Yamato-take. (Conf. Sect. LXXX, Note 5.)

6. On the frontier of Afumi (Ōmi) and Mino. *Ibuki* seems to signify "blowing," in allusion, it is said, to the pestilential breath or influence of the god by whom the place was tenanted. The word rendered "Mount" is supplied by the editor of 1687.

[SECT. LXXXVIII.—EMPEROR KEI-KŌ (PART XIII.—YAMATO-TAKE MEETS THE DEITY OF MOUNT IBUKI).]

Hereupon he said: "As for the Deity of this mountain, I will simply take him empty-handed,"¹—and was ascend- 217
ing the mountain, when there met him on the mountain-side a white boar whose size was like unto that of a bull.² Then he lifted up words,³ and said: "This creature that is transformed into a white boar must be a messenger from the Deity.⁴ Though I slay it not now, I will slay it when I return,"—and [so saying,] ascended. Thereupon the Deity caused heavy ice-rain⁵ to fall, striking and perplexing His Augustness Yamato-take. (This creature transformed into a white boar was not a messenger from the Deity,⁶ but the very Deity in person. Owing to the lifting up of words, he appeared and misled [Yamato-take.⁷]) So when, on descending back, he reached the fresh spring of Tamakura-be⁸ and rested there, his august heart awoke somewhat.⁹ So that fresh spring is called by the name of the fresh spring of Wi-same.

1. *I.e.*, without weapons, and specially without the magic sword which he had left behind in Princess Miyazu's house.

2. Or "ox," or "cow," the original word not distinguishing between the sexes.

3. The Japanese expression *koto-age shite*, here rendered "lifted up words," very frequently has the signification of "lifting up a prayer" to some superhuman being. In this passage, however, it conveys no more than its proper etymological meaning.

4. Viz., the god of Mount Ibuki.

5. Perhaps "hail" may be intended by this expression, and so Motowori decides. But this interpretation of the term seems to agree well with the Song in Sect. CXIII.

6. The commentators disagree as to whether this note should or should not be considered to form part of the original text. Motowori so considers it. He however, in the opinion of the translator, is not happy in his alteration of the *kana* reading given by the editor of 1687, which latter has accordingly been followed in the English version.

7. The literal meaning of this name is "jewel-store-tribe;" but complete uncertainty attaches both to the etymology of the word and to the position of the place. The first printed edition has *Tama-dokabe*.

8. He had been misled and dazed, but now came to himself again. Thence, according to the etymology of our author, the name of *Wakune*, which signifies "dwelling (resting) and awaking," given to the spring.

[SECT. LXXXIX.—EMPERESS KEI-RŌ (PART XIV.—YAMATO-TAKE SICKNESS AND DIES).]

When he departed thence and reached the moor of 218 Tagi,¹ he said: "Whereas my heart always felt like flying through the sky, my legs are now unable to walk. They have become rudder-shaped."² So that place was called by the name of Tagi. Owing to his being very weary with progressing a little further beyond that place, he lent upon an august staff to walk a little. So that place is called by the name of the Tsuwetsuki pass.³ On arriving at the single pine-tree on Cape Wotsu,⁴ an august sword, which he had forgotten at that place before when augustly eating,⁵ was still [there] not lost. Then he augustly sang, saying:

"O mine elder brother, the single pine-tree that art on Cape Wotsu which directly faces Wohari! If thou, single pine-tree! wert a person, I would gird [my] sword [upon thee], I would clothe thee with [my] garments,—O mine elder brother, the single pine-tree!"⁶

When he departed thence and reached the village of Mihe,⁷ he again said: "My legs are like three-fold crooks,⁸ and very weary." So that place was called by ²¹⁹ the name of Mihe. When he departed thence and reached the moor of Nobe,⁹ he, regretting¹⁰ [his native] land,¹¹ sang, saying:

"As for Yamato, the most secluded of lands—Yamato, retired behind Mount Awogaki encompassing it with its folds is delightful."¹²

Again he sung, saying:

"Let those whose life may be complete stick [in their hair] as a head-dress the leaves of the bear-oak from Mount Heguri,—those children!"

This song is a Land-Regretting Song.¹³ Again he sang, saying:

"How sweet! ah! from the direction of home clouds are rising and coming!"

This is an Incomplete Song.¹⁴ At this time, his august sickness was very urgent. Then, he sang augustly, saying:

"The sabre-sword which I placed at the maiden's bed-side alas! that sword!"¹⁵

As soon as he had finished singing, he died. Then a courier was depatched [to the Heavenly Sovereign.]

1. *Tagi-nu*. We might, following the Chinese characters, translate thus: "and arrived on the Moor of Tagi." But the character 上 has in this context scarcely any meaning. The real etymology of *Tagi* (in classical and modern parlance *taki* without the *nigori*) is "rapid" or "waterfall," the cascade formed by the river Yô-rô in Mino being alluded to. The derivation in the next sentence of the text from *tagishi*, supposed to mean "a rudder" is a mere fancy.

2. The word here rendered "rudder" is *tagishi*, which is written phonetically and does not occur elsewhere, except in a few Proper Names of doubtful import. There is however some probability in favour of the meaning assigned to it by the native commentators.

3. *Tanoe-tsuki-saka*, i.e., "the pass of leaning on a staff." It is in the province of Ise between Yokaichi and Ishi-yakushi.

4. *Watsu-no-saki*, in the province of Ise. The name probably signifies "harbour of the mountain declivity."

5. The former portion of the text tells us nothing either of the meal or of the sword here mentioned.

6. This quaintly simple and apparently very ancient poem needs no elucidation.

7. In Ise. *Mits* signifies "three fold."

8. This is the literal rendering of the text. Motowori thinks, however, that we should understand that there were various swellings on his legs, such as would be produced if the limb were tightly tied round with cord in three places.

9. *Noto-nu* in the province of Ise. The name seems to signify "the moor of mounting."

10. The Chinese character here used signifies simply "thinking of;" but in such a context its common Japanese interpretation is "loving" or "regretting," and so Motowori means us to understand it when he reads *shinhashite*.

11. Viz., Yamato.

12. This Song and the two following form but one in the pages of the "Chronicles," where they appear with several verbal differences, and are attributed, not to the Prince, but to his father the Emperor. Morike decides that in the latter particular the text of these "Record," gives the preferable account, but that the "Chronicles" are right in making the three Songs one continuous poem. The expression "this Song is a Land-Regretting Song" strongly supports this view; for, though we might also render in the Plural "these Songs are, etc.," such a translation would be less natural, as in similar cases the numeral is used, thus

"these *two* Songs are, etc." The expression "this is an Incomplete Song" points as decidedly to some mutilation of the original document, from which the compiler of the "Records" copied this passage. Taking then the three Songs as one, the entire drift is that of a pean on Yamato, the poet's native land, which he could not hope ever to see again:—Commencing by praising its still seclusion as it lies there behind its barrier of protecting mountains, he goes on to mention the rural pleasures enjoyed by those who, wandering over the hill-sides, deck their hair with garlands of leaves and flowers. For himself indeed these delights are no more; "but," says he, "do you, ye children full of health and happiness pursue your innocent enjoyment!" In conclusion he lovingly apostrophises the clouds which, rising up from the south-west, are, as it were, messengers from home. The word *mahoroba*, rendered "secluded," is a great crux to the commentators, and Motowori's "Examination of the Synonyms of Japan," pp. 17-18, and Moribe's "*Idzu no Koto Waki*," Vol. III, p. 31, should be consulted by the student desirous of forming his own opinion on the point. Another apparent difficulty is the word *gomoreru*, whose position in the sentence Motowori seems to have misunderstood. By following Moribe, and taking it as a compound with the word *Awogaki-yama* into *Awogaki-yama-gomoreru* the difficulty vanishes, and we are likewise relieved from the necessity of supposing anything so highly improbable as that the Verb *gomoreru*, when not compounded, should have commenced with a *nigori*'ed syllable. "Complete" signifies "healthy." Mount Heguri is preceded in the original by *tatamigomo* (Moribe reads *tatamigomo* with the *nigori*) a Pillow-Word whose import is disputed. In any case, being a punning one, it cannot be translated. For the "bear-oak" see Sect. LXXII, Note 19. Moribe labours, but without success, to prove that "come," the last word of the translation, signifies "go," and imagines that the prince is expressing his envy of the clouds which are rising and going off in the direction of the home which he will never revisit.

13. *I.e.*, a Song of loving regret for his native land.

14. "Incomplete Song" must be understood as the designation of a poem of a certain number of lines, viz., three, and was probably given by comparison with the greater length of poetical compositions in general.

15. This poem is an exclamation of distress at the thought of the sword which he had left with his mistress Princess Miyazu and which, if he had had it with him, would doubtless have preserved him from the evil influences of the god of Mount Ibuki, which were the beginning of

his end.—"Sabre-sword" (*tatragi no tachi*) is a curious expression, which Moribe thinks means "double-edged sword."

[SECT. XC.—EMPEROR KEI-KÔ (PART XV.—YAMATO-TAKE
TURNS INTO A WHITE BIRD).]

Thereupon [his] Empresses¹ and likewise [his] august
221 children, who dwelt in Yamato, all went down² and
built an august mausoleum, and, forthwith crawling
hither and thither in the rice-fields encompassing [the
mausoleum], sobbed out a Song, saying :

"The *Dioscorea quinqueloba* crawling hither
and thither among the rice-stubble, among
the rice-stubble in the rice-fields encom-
passing [the mausoleum]"³

Thereupon [the dead prince], turning into a white
dotterel⁴ eight fathoms [long], and soaring up to Heaven,
flew off towards the shore. Then the Empress and like-
wise the august children, though they tore their feet
treading on the stubble of the bamboo-grass, forgot the
pain, and pursued him with lamentations. At that time
they sang, saying :

"Our loins are impeded in the plain [over-
grown with] short bamboo-grass. We are
not going through the sky, but oh! we
are on foot."⁵

222 Again when they entered the salt sea,⁶ and suffered
as they went, they sang, saying

"As we go through the sea, our loins are
impeded,—tottering in the sea like herbs
growing in a great river-bed."⁷

Again when [the bird] flew and perched on the sea-side, they sang, saying:

"The dotterel of the beach goes not on the beach, but follows the seaside."¹

These four Songs were all sung at [Yamato-take's] august interment. So to the present day these Songs are sung at the great interment of a Heavenly Sovereign. So [the bird], flew off from that country,² and stopped at Shiki in the land of Kafuchi.³ So they made an august mausoleum there, and laid [Yamato-take] to rest.¹¹ Forthwith that august mausoleum was called by the ²²³ name of the "August-Mausoleum of the White-Bird."¹² Nevertheless the bird soared up thence to heaven again, and flew away.

1. *I.e.*, wives. It will be remembered that the historian habitually mentions Yamato-take as if he had been Emperor.

2. *Q.d.*, to the land of Ise.

3. The drift of the Song is a comparison of the helpless wanderings of the mourners in the neighbourhood of the tomb to the convolutions of the *Dioscorea quinqueloba* (a creeping plant) growing among the rice in the adjacent fields. But there are evidently some lines omitted. If we were to adopt the elegant verses conjecturally supplied by Moribe, the entire translation would run thus: "The *Dioscorea quinqueloba* crawl hither and thither among the rice-stubble, among the rice-stubble in the rice-fields encompassing [the mausoleum]; but though like it, we crawl hither and thither, and weep and speak to thee, thou answerest not a word."—Moribe supposes this poem to be the Empress's composition, and the following three to have proceeded from the children.

4. As usual when the word *chidori* (defined as "any kind of dotterel, plover or sandpiper") is used, it is doubtful what bird is really intended. At the end of this Section we are told that the Mausoleum was called the Mausoleum of the White Bird (白鳥). Specifically, however, these characters are used with their Sinico-Japanese pronunciation of *haku-chō* as the name of the swan. But as swans are nowhere else mentioned in these "Records" and as moreover their habits are not

such as to accord with the legend here narrated, it will perhaps be safer to retain "dotterel" in the translation. "Heron" also has been suggested.

5. The signification of this Song is: "It is easy enough for thee, thou bird-spirit! to fly through the air. But remember that we are on foot, and that our feet are getting torn by the short stubble of the lamboo-grass (*Bambusa shina*)."

6. When the bird flew over the sea, they too waded after it through the waves.

7. The signification of the Song is: "As we pursue thee through the sea, we sink in the waves up to our middles, and totter like the water-plants against "which strikes the current of a great river."—The word *uwegusa*, lit. "herbs planted," is curious; but it simply means herbs growing," as in the translation (*conf.* our word "plant"). The latter part of the poem is in the original highly elliptical.

8. The point of the Song seems to rest on a delicate distinction between the words *hama*, "beach" and *ise*, "seaside," which does not obtain in the later Japanese language any more than it does in English. Both *hama* and *ise*, "beach" and "seaside," denote the boundary-line between sea and land; but we must suppose with the commentators that, while the former was used with special reference to the land, the latter considered the idea (so to speak) from the point of view of the sea. The import of the Song is therefore to upbraid the bird for flying over the waves instead of flying along the adjacent shore.

9. *I.e.*, says Motowori, from *ise*.

10. Not to be confounded with the *Shiki* in Yamato, which is written with different phonetic character.

11. The Verb used in the original is *shinumeru*, "to repress," to quiet "to lay," "to establish," hence "to build a temple to a god," "to worship." The grammatical vagueness of the Japanese language helps in all this passage to preserve the connection of ideas in a manner which it is difficult to render in an English translation. Using no pronouns, it does not require to specialise in each instance whether it is the bird that is meant, or Yamato-take, but the two are confounded together in language as they were in thought.

12. *Shiro-tori no misasagi*. According to the parallel passage of the "Chronicles," it was not only this tomb in Kafuchi, but the previously mentioned tomb at Noboru, and also another in Yamato, which were severally known by this designation.

[SECT. XCI.—EMPEROR KEI-KŌ (PART XVI.—YAMATO-TAKE'S BUTLER).]

During all the time that this [Prince] His Augustness Yamato-take went about pacifying countries, Nana-tsuka-hagi,¹ ancestor of the Suzerains of Kuma,² always followed and respectfully served him as butler.

1. The name signifies "seven-grasp shins," implying that the worthy here mentioned was so big and strong as to have shins seven hand-breadths in length. For the use of the word "grasp" as a measure of length, see Sect. VIII, Note 1.

2. This family has already been mentioned at the end of Sect. XXXIV, as descended from Ama-tsu-kume no Mikoto, one of the companions of the Emperor Jim-mu's grandfather on the occasion of his descent from Heaven. But see Note 7 to that Sect. for the probable mistake with regard to the origin of the name.

[SECT. XCII.—EMPEROR KEI-KŌ (PART XVII.—YAMATO-TAKE'S DESCENDANTS).]

This [Prince] His Augustness Yamato-take wedded Her Augustness Princess Futaji-no-iri,¹ daughter of the Heavenly Sovereign Ikume, and begot an august child: His Augustness Tarashi-naka-tsu-hiko² (one Deity). Again, wedding Her Augustness Princess Oto-tachibana³ who [afterwards] entered the sea,⁴ he begot an august child: King Waka-take⁵ (one Deity). Again, wedding Princess²²⁴ Futaji,⁶ daughter of Oho-tamu-wake,⁷ ancestor of the Rulers of the Land of Yasu in Chika-tsu-Afumi,⁸ he begot an august child: King Ine-yori-wake⁹ (one Deity). Again wedding Princess Oho-kibi-take,¹⁰ younger sister of Take-hiko [ancestor of the] Grandees of Kibi,¹¹ he begot an

august child: King Take-kahiko¹² (one Deity). Again, wedding Princess Kukuma-mori of Yamashiro,¹³ he begot an august child, King Ashi-kagami-wake¹⁴ (one Deity). A child by another wife was King Okinaga-ta-wake.¹⁵ Altogether the entire [number] of the august children of His Augustness Yamato-take was six Deities. So His Augustness Tarashi-naka-tsu-hiko [was he who afterwards] ruled the Empire. The next, King Ine-yori-wake (was the ancestor of the Dukes of Iaukani¹⁶ and of the Dukes of Takebe.)¹⁷

225 The next, King Take-kahiko (was the ancestor of the Dukes of Aya in Sanugi,¹⁸ the Dukes of Wake in Iyo,¹⁹ the Lords of Towo,²⁰ the Headmen of Masa²¹ and the Lords of Miyaji.)²² King Ashi-kagami-wake (was the ancestor of the Lords of Kamakura,²³ the Dukes of Wodzu,²⁴ the Lords of Inashiro²⁵ and the Lords of Fukita.)²⁶ The child of the next, King Okinaga-ta-wake was King Kuhlimate-naga-hiko.²⁷ This King's children were: Her Augustness Princess Ihinu-ma-guro,²⁸ next Okinaga-ma-waka-naka-tsu-hime,²⁹ next Oto-hime³⁰ (three Deities). So the above mentioned King Waka-take wedded Princess Ihinu-

226 ma-guro, and begot King Sume-iro-oho-naka-tsu-kiko.³¹ This King wedded princess Shibanu,³² daughter of Shibanu-iri-ki³³ of Afumi, and begot a child, Her Augustness Princess Kaguro.³⁴ So the Heavenly Sovereign Oho-tarashi-hiko wedded this [lady] Her Augustness Princess Kaguro, and begot King Oho-ye³⁵ (one Deity). This King wedded his younger half-sister Queen Shiro-kane,³⁶ and begot children: King Oho-na-gata,³⁷ and next Her Augustness Oho-naka-tsu-hime³⁸ (two Deities). So this [lady] Her Augustness Oho-naka-tsu-hime was the august mother³⁹ of King Kagosaka⁴⁰ and King Oshikuma.⁴¹

1. For this name see Sect. LXIX, Note 24.

2. *Id.*, "the perfect middle price," a name which is justified by

the genealogy as given in the "Chronicles," where he is mentioned as the second of three sons borne by this princess.

3. *Oto-tachibana-hime no mikoto*. *Oto* signifies "younger [sister]," and *tachibana* is the name of the orange.

4. See the story in Sect. LXXXIV.

5. *Waka-take no miko*. This name signifies "young brave."

6. *Futaji-hime*. Signification obscure. *Futaji* may be the name of a place.

7. If *Tamu* is, as Motowori surmises, the name of a place, this personal name signifies "Great Lord of Tamu."

8. *Chika-tsu-Asumi no Yasu no kuni no miyatsuko*. For *Yasu* see Sect. LXII, Note 62.

9. *Ise-yori-wake no miko*. This name probably signifies "rice-good-lord."

10. *Oho-kibi-take-hime*. *Oho* signifies "great." For the other two elements of the compound see next Note.

11. The text has *Kibi no mi Take-hiko*, as if this worthy had been himself the "Grantee of Kibi." Motowori however compares the commencement of Sect. LXXXII (Notes 2 and 3), and supplies the words "ancestor of." *Kibi* is of course the province of that name (the modern, Bizen, Bitchū, and Bingo), and *take* signifies "brave."

12. *Take-kohiko no miko*. *Take* signifies "brave," *kohiko* is either "egg" or "cocoon," or else perhaps a corruption of some other word.

13. *Yamashiro no Kukuma mori-hime*. This name is obscure. Motowori identifies *Kukuma* with a place called *Kurikuma*, and *mori* is probably the Verb "to guard."

14. *Ashi-kagami-wake no miko*. This name is written with characters signifying "foot-mirror-[lord]."

15. *Okinga-to-wake no miko*. This name is obscure. Motowori believes Okinga to be the name of a place in Asumi, but has no explanation to offer of *to*.

16. *Inukami no kimi*. *Inukami* is the name of a district in Asumi. Its signification is not clear.

17. *Takebe no kimi*. *Takebe* became the name of a place in Idzumo, but it originally signified "brave tribe," the family having, as in so many other cases, given its name to the place of its residence, instead of being called after the latter. See the origin of the name, given in Motowori's Commentary, Vol. XXIX, pp. 35-36.

18. *Sanugi no Aya no kimi*. For *Sanugi* see Sect. V, Note 6. *Aya* is a district in the province; the name is of doubtful origin.

19. *Iyo no wake no kuni*. For *Iyo* See Sect. V, Note 4. (The text here has *Ise* for *Iyo*, and the word *wake* is missing, but Motowori's emendation may be accepted). *Wake* is the name of a district in *Iyo*.

20. *Tomo no wake*. Of *Tomo* nothing is known.

21. *Masa no obito*. Of *Masa* nothing is known.

22. *Miyagi* (宮置) *no wake*. This is Motowori's ingenious emendation of the characters in the text, 宮置, out of which it is impossible to make a family name. *Miyagi* is the name of a place in the province of Mikawa, and signifies "temple road."

23. *Kamakura no wake*. Kamakura is the name of a district in the province of Sagami, which became famous during the Middle Ages as the site of an immense town,—the capital of the Shōgun, and the centre of the feudalism which then ruled Japan. The import of the name (literally "sickle-store") is not clear, though it has been fancifully explained by native etymologists.

24. *Wodan no kimi*. The words *no kimi* are supplied by Motowori, this name and the next being in the text run into one. Wodan seems to be the name of a place in Afumi, and signifies "little mart."

25. *Ihashiro no wake*. Motowori says that this Ihashiro is not the province of that name, but a place in Kishiu. The meaning of the name is obscure.

26. *Fukito no wake*. This is but Motowori's conjectural restoration (founded on a statement in the "Chronicles of Old Matters of Former Ages") of the name as given in the text, 流田.

27. *Kukinata-naga-hiko no miho*. *Kukinata* (modern *Kumata*) is the name of a place in Settsu. The signification is obscure. *Naga-hiko* means "long prince."

28. *Ihime-mo-guro-hime*, i.e., "quite black princess of Ihime," the blackness being doubtless predicated of her hair. *Ihime* is the name of a district in Ise, and is written with characters signifying "boiled-rice-meat."

29. For *Okinaga* see Note 15. *Mo-waka* means "truly young." *Naka-tsu-hime* means "middle princess," referring to her being the second of three.

30. *Ie*, "younger princess."

31. See Sect. LXXVI, Note 29.

32. *Shibano-hime*. This name is obscure.

33. *Shibano-iri-ko*. This name is obscure.

34. *Ka-guro-hime*, see Sect. LXXVI, Note 28.

35. For the confusion in this portion of the genealogy see Sect. LXXVI, Note 30.

36. *Shiro-kane no miko*. *Shiro-kane* means "silver," but Motowori suspects corruption in the text.

37. *Oho-nagata no miko*, i.e., "great prince of Nagata," the latter being the name of a place in Settsu, signifying "long rice-field."

38. *Id.*, "great middle princess."

39. Literally, "ancestress."

40. Or, "the King of Kagosaka," for it is uncertain whether Kagosaka should or should not be regarded as the name of a place. The etymology of the name may be *ago*, "a stag" and *saka*, "an ascent." The original form of the name and title is *Kagosaka no miko*.

41. Or, "the King of Oshikuma," *Oshikuma no miko*. *Oshikuma* is a word of doubtful etymology.

[SECT. XCIII.—EMPEROR KEI-KŌ (PART XVIII.—HIS AGE AND PLACE OF BURIAL).]

This Heavenly Sovereign's august years were one hundred and thirty-seven, and his august mausoleum is above the Yamanobe road.¹

1. See Sect. LXVIII, Note 1.

[SECT. XCIV.—EMPEROR SEI-MU.]

The Heavenly Sovereign Wata-tarashi-hiko dwelt at the palace of Taka-anaho at Shiga¹ in Chika-tsu-Afumi and ruled the empire. This Heavenly Sovereign wedded²²⁷ the Lady Oho-takara,² daughter of Take-oshiyama-tarine,³ ancestor of the Grandees of Hodzumi,⁴ and begot an august child: King Waka-nuke⁵ (one Deity). So [the

Heavenly Sovereign] raised the Noble Take-uchi⁶ [to the office of] Prince Minister,⁷ deigned to settle the Rulers of the Great Countries and Small Countries,⁸ and likewise deigned to settle the boundaries of the various countries, as also the Departmental Lords of the Great Departments and Small Departments.⁹ The Heavenly Sovereign's august years were ninety-five, and his august mausoleum is at Tatanami near Saki.¹⁰

1. *Shiga no Taka-anaho*. *Shiga* is the name of a well known district, and is of uncertain signification, as is also *Taka-anaho*. For *Chikatsu-Afumi* see Sect. XXIX, Note 20.

2. *Oto-takara no iratsume*. *Oto* signifies "younger [sister]," and *takara* is "treasure."

3. *Oshiyama* is the name of a place in Ise, *take* signifies "brave," and *tari* and *ne* are Honorifics of frequent occurrence.

4. *Hodsumi no imi*. See Sect. LXI, Note 4.

5. *Waka-nuke no miko*. This name is of doubtful signification, and Motowori suspects that it is corrupt, and that the true reading would be *Waka-take*, "young brave."

6. See Sect. LXI, Note 25.

7. 大臣. Motowori tries to prove that in the earliest times this official title was simply an Honorific surname formed by prefixing the Adjective 大, "great" to 臣, a surname read "*Omi*" (the character signifies properly "attendant," "subject.") Probably like other "gentile names" it combined both characters, and had a tendency to become hereditary.

8. *Oho-kuni wo-kuni no kuni no miyatsuko*.

9. *Oho-agata wo-agata no agata nushi* (大縣小縣之縣主). Their duties are supposed to have consisted in supervising the government farms.

10. For *Saki* see Sect. LXXV, Note 5. *Tatanami* may perhaps signify "putting shields in a row."

[SECT. XCV.—EMPEROR CHIŪ-AI (PART I.—GENEALOGIES).]

The Heavenly Sovereign Tarashi-naka-tsu-hiko dwelt at the palace of Toyora at Anado,¹ and likewise at the palace of Kashihi² in Tsukushi, and ruled the Empire.²²⁸ This Heavenly Sovereign wedded Her Augustness Oho-naka-tsu-hime,³ daughter of King Oho-ye, and begot august children: King Kagosaka and King Oshikuma (two Deities). Again he wedded Her Augustness Princess Okinaga-tarashi. This Empress⁴ gave birth to august children: His Augustness Homu-ya-wake,⁵ and next His Augustness Oho-tomo-wake,⁶ another name for whom was His Augustness Homuda-wake.⁷ The reason why this Heir Apparent⁸ was given the august name of His Augustness Oho-tomo-wake was that when first⁹ born, he had on his august arm [a protuberance of] flesh resembling an elbow-pad,¹⁰ whence the august name bestowed on him. By this it was known while he was in the womb that he would rule countries.¹¹ In this august reign the granaries of Ahaji were established.

1. For *Anado* see Sect. LXXX (Note 22). *Toyora* (for *Toyō-ura*) signifies "fertile shore."

2. This name seems to be derived from that of the evergreen oak. It will be noticed that both these capitals are in the South-Western Island of Kiushiu, whereas, from Jim-nu downwards, the capitals of all the Emperors previously mentioned are either in Yamato or in one of the adjacent central provinces.

3. For this and the three following names see Sect. XCII, and for *Okinaga tarashi* Sect. LXII, Note 72.

4. Written 大后. It is she who is celebrated in Japanese history under the name of Jin-gū Kōgō, and in the "Chronicles" her reign is counted separately. In the: "Records," however, the period of her rule is forming part of the reign of her son Ō-jin.

5. The signification of this name is obscure.

6. *I.e.*, "great elbow-pad lord," *tomo* signifying "elbow pad." The next sentence of the text gives the traditional origin of this curious name.

7. *I.e.*, lord of Homuda. *Homuda* is supposed by Motowori and Moribe to be the name of a place, they (apparently with reason) rejecting as a late addition a note to the "Chronicles," which states that *homuda* was synonymous with *tomo* "elbow-pad."

8. For "hair apparent" see Sect. XXXIII, Note 2.

9. This word, says Motowori, is redundant.

10. For the use of elbow-pads in war see Sect. XIII, Note 7.

11. The word rendered "rule" (*shiru*, 知) is supplied by the editor of 1687. Motowori supplies the evident lacuna in the text by the word "establish" (*sadamaru* 定); but this seems less good. Motowori's reasons for taking the word *kuni* ("country") in the Plural are, however, convincing,—the three countries into which Korea was anciently divided, and which are appropriately designated by the title of *San Kan* (三韓), being evidently designated by the expression in the text, as may be seen both by reference to the parallel passage in the "Chronicles," and also by considering that in this manner that warlike implement the elbow-pad, with the semblance of which the young Emperor was born, obtains its proper significance. This Emperor (for it is he who is known as Ō-jin Ten-nō) is sometimes designated by the name of the "Emperor in the Womb" (胎中天皇).

229 [SECT. XCVI.—EMPEROR CHIU-AI (PART II.—THE POSSESSION OF KOREA DIVINELY PROMISED).]

This Empress, Her Augustness Princess Okinaga-tarashi, was at that time,¹ divinely possessed. So when the Heavenly Sovereign, dwelling at the palace of Kashihū in Tsukushi, was about to smite the Land of Kumaso,² the Heavenly Sovereign played on his august lute, and the Prime Minister the Noble Take-uchi, being in the pure court,³ requested the divine orders. Hereupon the Empress, divinely possessed, charged him with this instruction and counsel: "There is a land to the Westward,

and in that land is abundance of various treasures dazzling to the eye, from gold and silver downwards.¹ I will now bestow this land upon thee." Then the Heavenly Sovereign replied, saying: "If one ascend to a high place and look Westward, no country is to be seen. There is only the great sea;" and saying,² "they are lying Deities,"³ he pushed away his august lute, did not play on it, and sat silent. Then the Deities were very angry, and said: "Altogether as for this empire, it is not a land over which thou oughtest to rule. Do thou go to the one road!"⁴ Hereupon the Prince Minister the Noble Take-uchi said: "[I am filled with] awe, my Heavenly Sovereign!" Continue playing thy great²³⁰ august lute." Then he slowly drew his august lute to him, and languidly played on it. So almost immediately the sound of the august lute became inaudible. On their forthwith lifting a light and looking, [the Heavenly Sovereign] was dead.

1. At what time, we are not told.

2. See Sect. V, Note 17.

3. This is Motowori's interpretation of the obscure original word *sa-niha*, which is written phonetically. He supposes it to have been so called as being a place used for enquiring the will of the gods, and therefore kept clean and held in reverence. "Place" would perhaps represent the Japanese word *nihā* as well as "court," though "court" has been its usual acceptance in later times.

4. Literally, "making gold and silver the origin."

5. Motowori tells us to understand "saying" in the sense of thinking."

6. As already frequently remarked, the Japanese mind does not occupy itself much with the distinction (to us all-important) of Singular and Plural. The reason why the translator renders the word *kami* by the Plural "Deities" throughout this passage is because we learn later on that four divine personages were intended by the author.

7. With the commentators we must accept this as an alternative name of Hades, without being able satisfactorily to explain it. The expression "eighty road-windings" (*yaso kunade*) in Sect. XXXII (Note 27) may be compared with this one.

8. *Id.* "I tremble Sire, for the consequences of thine impiety."

[SECT. XCVII.—EMPEROR CHIŪ-AI (PART III.—PREPARATIONS FOR THE CONQUEST OF KOREA).]

Then, astonished and alarmed, they set him in a mortuary palace,¹ and again taking the country's great offerings,² seeking out all sorts of crimes, such as slaying alive and slaying backwards,³ breaking down the divisions of rice-fields, filling up ditches, evacuating excrements and urine, marriages between superiors and inferiors,⁴ marriages with horses, marriages with cattle, marriages with fowls, and marriages with dogs, and having made a great purification of the land,⁵ the Noble Takeuchi again stood in the pure court and requested the Deities' commands. Thereupon the manner of their instruction and counsel was exactly the same as on the former day: "Altogether this land is a land to be ruled over by the august child in Thine Augustness's august womb."⁶ Then the Noble Take-uchi said, "[I am filled with] awe, my Great Deities! The august child in this Deity's
 231 womb,⁷ what [sort of] child may it be?" [The Deities] replied, saying: "It is a male child." Then [the Noble Take-uchi] requested more particularly, [saying]: "I wish to know the august names of the Great Deities whose words have now thus instructed us." Forthwith [the Deities] replied, saying: "It is the august doing⁸ of

the Great-August-Heaven-Shining-Deity, likewise it is the three great Deities Bottom-Possessing-Male, Middle-Possessing Male and Surface-Possessing-Male.⁹ (At this time the august names of these three great Deities were revealed.¹⁰) If now thou truly thinkest to seek that land, thou must, after presenting the offerings¹¹ to every one of the Heavenly Deities and Earthly Deities,¹² and likewise of the Deities of the mountains and also of all the Deities of the river and of the sea, and setting our august spirits¹³ on the top of thy vessel, put into gourds¹⁴ the ashes of the *podocarpus macrophylla* tree,¹⁵ and likewise make a quantity of chopsticks and also of leaf platters,¹⁶ and must scatter²³² them all on the waves of the great sea, that thou mayest cross over." So when [she] punctually fulfilled these instructions, equipped an army, marshalled her vessels, and crossed over, the fishes of the sea-plain, both great and small, all bore the august vessels¹⁷ across their backs, and a strong favourable wind arose, and the august vessel followed the billows.

1. A temporary resting-place for the corpse before interment. (see Sect. XXXI, Note 20.)

2. Or, if, with Motowori, we take country in the Plural, "the great offerings of the countries," i.e., of the various counties or provinces of Japan or of Kinshiu. These "offerings" (*nusa*) are the same as those mentioned in sect. XVI (Notes 24 and 25) under the names *nigi-te* and *mitigura*. They consisted of cloth, for which in later times paper has been substituted.

3. There are different views as to the exact bearing of this curious expression. Conf. Sect. XV, Note 10.

4. *I.e.*, incest between parents and children.

5. *I.e.*, a general purification.

6. The Deities now speak to, as well as through, the Empress. Before the quotation marks announcing their words we must understand some such clause as "and they added this divine charge." It would

also be possible to translate the whole passage thus: "Thereupon the manner of their instruction and counsel was '[Things] being exactly as on the former day, altogether this land,' " etc., etc.

7. *I.e.*, in the Empress's womb. Motowori supposes that she is thus spoken of as a Deity on account of her being at that moment divinely possessed.

8. Literally, "heart."

9. *Soko-dsu-tsu-no-wo*, *Naka-dsu-tsu-no-wo*, and *Uka-dsu-tsu-no-wo*, three of the deities born at the time of the purification of Itanagi (the "Male-Who-Invites") on his return from Hades, and known collectively as the Deities of the Inlet of Sumi. (See Sect. X, Notes 18 and 22). The grammar of this sentence is, as Motowori remarks, not lucid. One would expect the author to say that it was "the august doing" of *ale* the four deities mentioned.

10. *I.e.*, says Motowori, they then first informed Take-nchi who they were. Up in that time, it had not been known by what Deities the Empress was possessed. Mabuchi, however, rejected this gloss as a late addition.

11. *I.e.*, the sacred offerings of white and blue cloth.

12. Here written with the Chinese locution 天神地祇, by some rendered "the Spirit of Heaven and Earth." *Conf.* Sect. I. Note II.

13. Here, as before, the Singular would be at least as natural an interpretation as the Plural. The three ocean-deities are supposed to be specially referred to, and in that case, the three being easily conceived as one (like the deified peaches mentioned in Sect. IX, Note 19) owing to the want of discrimination in Japanese between Singular and Plural, we might retain the Singular in English. Altogether the Sun-goddess seems out of place in this passage, and it would be satisfactory to have some authority for expunging from it the mention of her name.

14. Or, "into a gourd."

15. In the original *maki* (真木). In modern *ma-ki* signifies the *P. macrophylla*, as in the translation. It is however uncertain whether that or the *Chamaecyparis obtusa* (both being conifers), or simply any "true (*i.e.*, good) tree is here intended by the author.

16. *I.e.*, broad shallow platters made of the oak-tree, and used for placing food on.

17. *Viz.*, that in which the Empress herself took passage.

[SECT. xcviil.—EMPEROR CHIŪ-AI (PART IV.—THE EMPRESS
JIN-GO CONQUERS KOREA).]

So the wave¹ of the august vessel pushed up onto the land of Shiragi² reaching to the middle of the country. Thereupon the chieftain³ of the country, alarmed and trembling, petitioned⁴ [the Empress], saying: "From this time forward obedient to the Heavenly Sovereign's commands, I will feed his august horses and will marshal vessels every year, nor ever let the vessels' keels⁵ dry or their poles and oars dry, and will respectfully serve him without drawing back while heaven and earth shall last."⁶ So therefore the Land of Shirai was constituted the feeder of the august horses, and the Land of Kudara⁷ 233 was constituted the crossing store.⁸ Then the Empress stuck her august staff on the gate of the chieftain of Shiragi, and having made the Rough August Spirits⁹ of the Great Deities of the Inlet of Sumi¹⁰ the guardian Deities of the land, she laid them to rest,¹¹ and crossed back. So while this business¹² was yet uncompleted, [the child] with which she was pregnant was about to be born. Forthwith, in order to restrain her august womb, she took a stone and wound it round the waist of her august skirt,¹³ and the august child was born after she had crossed [back] to the Land of Tsukushi.¹⁴ So the name by which the place was called where the 234 august child was born was Umi.¹⁵ Again the stone which she wound round her august skirt is at the village of Ito¹⁶ in the Land of Tsukushi.

1. *I.e.*, "the wave on which the august vessel was riding."

2. In Sinico-Japanese *Shin ro* (新羅), one of the three states into which Korea was anciently divided, the other two being known in pure

Japanese as *Kudara* and *Koma* (in Sinico-Japanese *Hiyaku-tai* 百濟 and *Kōrai* 高麗). *Shiragi* is evidently a mere corruption of the Sinico-Japanese form, which closely resembles the native Korean *Shin-lu*. The origin of the pure Japanese forms of the other two names is obscure.

3. The editions previous to Motowori's have "King" (王 instead of 主); but as the latter character is used in all parallel passages of this work, we must attribute the occurrence of the former in this single place to a copyist's error, and accuse the author rather than his commentator of the ill-natured degradation of the Korean King into a mere chieftain (more literally a "master").

4. The character 奏, which is here used, is that employed in speaking of a subject's addressing his sovereign.

5. Literally "bellies."

6. Literally, "with heaven and earth."

7. See Note 2.

9. *I.e.*, the sea-store." The author means to say that from the Land of Kudara tribute was to be paid with the regularity implied by the King's asseveration to the effect that the keels, poles, and oars of the [tribute-bearing] vessels should never remain dry.

8. *Ara-mi-tama*, the antithetical term to which is *Nigi-mi-tama*, "Gentle August Spirit." We also find *Saki-mi-tama* and *Kushi-mi-tama*, which signify respectively "August Luck-Spirit" and "Wonderous August Spirit." In this passage it must be understood that the spirits which floated above the Imperial junk to protect it were the "Gentle August Spirits," while the "Rough August Spirits" presided at the Empress's feats of arms and kept the enemy in subjection. Motowori warns us not to fall into the mistake of supposing that the Rough and Gentle Spirit of a god were separate individualities, they being only, according to him, various manifestations of the same individuality. The student is advised to consult his beautifully written note on the subject of these spirits in Vol. XXX, pp. 72-76 of his Commentary.

10. See Sect. X Note 22.

11. Literally "established and worshipped." Motowori says that this mention of their being laid to rest is made with an implied reference to the journey on which the deities in question had accompanied the Imperial army. He also tries to prove that this laying to rest of the deities must have occurred after the return of the Empress to Japan, as it is not possible to suppose that the gods could find a home in a foreign land (?). But the wording of the text is against him.

12. Literally "government."

13. *Id.*, as Motowori suggests, "she wrapped the stone up, and tied it into the waist of her skirt in something resembling a sash."

14. In South-Western Japan.

15. *Id.*, "bearing." The word, however, also signifies "sea." According to the "Chronicles" the original name of the village was Kada.

16. This word signifies "thread," and would therefore, one might think, find a more appropriate place in the legend next narrated, where the "threads" of the Empress's garment are specially mentioned.

[SECT. XCIX.—EMPEROR CHIŪ-AI (PART V.—THE EMPRESS
JIN-GŌ FISHES IN TSUKUSHI).]

Again when, having reached the village of Tamashima¹ in the Department of Mutsu² in Tsukushi, she partook of an august meal on the bank of the river, it being then the first decade of the fourth moon, she then sat on a shoal³ in the middle of the river, picked out threads from her august skirt, used grains of rice as bait, and hooked the trout⁴ in the river. (The name by which the river is called is the Wo-gaha;⁵ again the name by which the shoal is called is Kachi-do-hime.⁶) So down to the present time it is an uninterrupted [custom] for women in the first decade of the fourth moon to pick out threads from their skirts, use grains as bait, and hook trout.

1. *Id.*, "jewel-island."

2. *Mutsu-gata.* The "Chronicles" give an absurd derivation of Mutsu from the Adjective *mutsurushi*, "astonishing," which the Empress is supposed to have ejaculated on finding a trout hooked to her line! The obvious etymology is *matsu-ura*, "pine-beach."

3. The character in the original is 磯 (for 磯), in Japanese *iso*, which may or may not be connected with the word *ishi*, "stone." In any case Motowori is not justified in saying that it must be understood to mean

"stone" in this place, as *iso* means rather a sandy than a stony place, rising above the water level.

4. In Japanese *ayu*, a small species of the salmon family (*Plecoglossus altivelis*).

5. *Id.*, "little river,"

6. *Id.*, "princess of the gate of victory." But though the words lend themselves to this interpretation, it can hardly be supposed that such is their real etymology, and indeed the editor of 1687 draws attention in a Note to the difficulty of accepting the statement in the text.

235 [SECT. C.—EMPEROR CHIŪ-AI (PART VI—THE EMPRESS
JINGŌ SUBDUES YAMATO).]

Hereupon, when Her Augustness Princess Okinagatarashi was returning up to Yamato, she, owing to doubts concerning the disposition¹ of the people,² prepared a mourning-vessel,³ set the august child in that mourning-vessel, and let a report ooze out that the august child was already dead. While she went up thus, King Kagosaka and King Oshikuma,⁴ having heard [of the circumstance], thought to waylay⁵ her, went forth to the moor of Toga,⁶ and hunted for an omen. Then King Kagosaka climbed up an oak-tree,⁷ and then⁸ a large and angry boar came forth, dug up the oak-tree, and forthwith devoured King Kagosaka. His younger brother, King Oshikuma, undaunted by this circumstance, raised an army and lay in wait [for the Empress], to close with the mourning-vessel as being an empty⁹ vessel. Then an army was landed from the mourning-vessel,¹⁰ and joined in combat [with the opposing forces]. At this time King Oshikuma made the Noble Isahi,¹¹ ancestor of²³⁶ the Kishi Clan of Naniha,¹² his generalissimo;¹³ and ou

the august side of the Heir Apparent His Augustness Naniha-ne-ko-take-furu-kuma,¹⁵ ancestor of the Grandees of Wani,¹⁴ was made generalissimo. So when [the Empress's troops] had driven [King Oshikuma's troops] as far as Yamashiro, [the latter] turned and made a stand, and both [sides] fought together without retreating. Then His Augustness Take-furu-kuma planned, and caused it to be said that, as Her Augustness Okinaga-tarashi was already dead, there was no need for further fighting,—forthwith snapping his bowstrings and feigning submission. Therefore King Oshikuma's generalissimo, believing the falsehood, unbent his bows and put away his arms. Then [the Empress's troops] picked out of their topknots some prepared bowstrings (one name [of the bowstrings] was *ami-yu-daura*,¹⁶) stretched [their bows] again, and pursued and smote [the enemy]. So [these] fled away to Afusaka,¹⁶ rallied, and fought again. Then [the Empress's troops] pursued, on, and defeated them, and cut to pieces that army at Sasanami.¹⁷ Thereupon King Oshikuma, together with the Noble Isahi, being pursued and pressed, got on board a vessel and floated on the sea, and sang, saying:

"Come on, my lord! rather than be stricken
by Furu-kuma's hurtful hand, I will plunge
like the grebe into the Sea of Afumi,—I
will!"¹⁸

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Forthwith they plunged into the sea, and died together.

1. Literally, "the hearts."

2. *Zō*, a boat or junk containing a coffin. We might also (adopting the interpretation given by the older editors to the character in this passage) translate by "specially prepared a mourning-vessel."

3. These two princes, who are first mentioned at the end of Sect.

NCII (Notes 40 and 41), were, according to the story, elder sons of the late monarch Chin-ai, and therefore step-sons of the Empress Jin-gō and half-brothers to the young Emperor Ō-jin.

4. Literally, "wait for and catch." This "catch" is always taken by Motowori to mean "slay."

5. *Taga-nu*. It was in the province of Settsu. The etymology of the name is obscure.

6. The species mentioned in the text is the *Quercus serrata*.

7. Motowori's conjecture that the character 見, "then," is a copyist's error for 見, "saw" or "looked," seems hardly called for, and the translator has therefore not departed from the traditional reading.

8. *I.e.*, defenceless, not filled with troops.

9. Which of course was in reality no mourning-vessel, but full of the soldiers who had just returned from conquering Korea.

10. *Iahi no Sakune*. *Iahi* or *Iachi* is supposed to mean "leading elder."

11. *Naniha no Kishi-be*. *Naniha* is the old name of the sea and river-shore on which now stands the town of Ohosaka. The name *Kishi* is said by Motowori to be properly a Korean official designation (吉士), but it is one whose origin is to be sought in China.

12. 將軍, *Sōgun*. This is the earliest mention of this office, which, passing from the military to the political sphere, played such a great part in the mediæval and modern history of Japan.

13. The signification of all the elements of this compound name is not clear, but it is partly Honorific and descriptive of the bravery of its bearer.

14. *Wani no on* (see Sect. LXII, Note 11).

15. The text is here somewhat obscure, and the note in small print is of doubtful authenticity. If we retain it, we must understand it to mean that *ma-yu-daru*, a term whose derivation is by no means clear, was an alternative name of the *make-daru*, *i.e.*, "prepared bowstrings," such as they had brought with them concealed in their top-knots.

16. *I.e.*, "the pass [or hill] of meeting." It was on the boundaries of the provinces of Yamashiro and Afumi. The modern pronunciation is *Osaka* (not to be confounded with the like-sounding name of a well-known town in Central Japan).

17. *I.e.*, in Afumi. Mabuchi, in his "Dictionary of Pillow-Words," explains this name to mean "bamboo-grass bending." Motowori, following the *Shim-pū-ji* MS., alters the character 於 before the word *Sazanami* to 出, but without sufficient warrant.

18. The meaning of the poem is: "Rather than fall beneath the attacks of the enemy, let us drown ourselves in the Sea of Afumi" (Lake Biwa).—For the expression "stricken by a hurtful hand" see Sect. XLIV, Note 33.

[SECT. CI.—EMPEROR CHIŪ-AI (PART VIII.—THE HEIR
APPARENT EXCHANGES NAMES WITH THE
GREAT DEITY IZASA-WAKE).]

So when His Augustness the Noble Take-uchi, taking with him the Heir Apparent for the purpose of purification,¹ passed through the lands of Afumi and Wakasa,² he built a temporary palace at Tsunuga³ at the mouth of the Road of Koshi⁴ [for the Heir Apparent] to dwell in. Then His Augustness the Great Deity Izasa-wake,⁵ who dwelt in that place, appeared at night in a dream,⁶ and said: "I wish to exchange my name for the august name of the august child." Then [the dreamer of the dream] prayed, saying: ["I] am filled with awe!⁷ The name shall be respectfully exchanged according to thy command." Again the Deity charged [him, saying]: "To-morrow morning [the Heir Apparent] must go out on the beach; I will present my [thank] offering for the name [given me] in exchange." So when [the Heir Apparent] went out in the morning to the beach, the²³⁸ whole shore was lined with broken-nosed dolphin-fishes.⁸ Thereupon the august child caused the Deity to be addressed, saying: "Thou bestowest on me fish of thine august food."⁹ So again his august name was honoured by his being called the Great Deity of August Food.¹⁰ So he is now styled the Food-Wondrous-Great-Deity.¹¹

Again the blood from the noses of the dolphin-fishes stank. So the strand was called by the name of Chiura.¹² It is now styled Tsunuga.

1. Viz., by water, as described in Sect. X.

2. Etymology obscure.

3. The marvellous etymology of this name which the author seems to adopt will be found at the end of this Section (Note 12). The compiler of the "Chronicles" is probably nearer the truth when he derives it from *tsunu-ga*, "horned stag."

4. For the meaning of this curious expression see Sect. LX, Note 20.

5. The commentators give no explanation of this one of the three names of the deity in question. It would appear to be made up of a word expressive of solicitation and of a portion of the Heir Apparent's name, thus signifying perhaps "Come on, Wake, [g'v'e me thy name]" with reference to the legend here narrated.

6. To which of the two personages of the legend is not clear. Motowori, however, prefers to suppose that it was to Take-uchi, as, if the prince himself were intended, the word "dream" would probably receive the Honorific *Sp*.

7. Or, "I reverence [thy commands]."

8. Motowori supposes that they were caught by being speared in the nose.

9. *I.e.*, "fish that would naturally have formed part of thine august food." It is less good to translate by "fish for *mine* august food." As usual, the original Japanese text has no Personal Pronouns to guide the reader; but, though Emperors are sometimes made to use the Honorific in speaking of themselves, this is not the custom in the case of princes, and Ojin is supposed to have not yet assumed the Imperial dignity.

10. *Mi-ke-tsu-oko-kami*. Motowori mentions several Deities of this name, who were, according to him, separate beings.

11. *Kahi no oko-kami*. The meaning of the syllable *ka*, rendered by "wondrous" in accordance with Motowori's suggestion, is not certain.

12. *I.e.*, "the strand of blood." From *chi-ura* Motowori is obliged to derive Tsunuga as well as he can in order not to throw discredit on the implied assertion of the author that the latter is but a mispronunciation of the former. The true derivation of Tsunuga is probably from *tsunuga* "horned stag," as already stated in Note 3.

[SECT. CII.—EMPEROR CHIŪ-AI (PART VIII.—THE EMPRESS JIN-GŌ PRESENTS LIQUOR TO THE HEIR APPARENT).]

Hereupon, when the [Heir Apparent] returned up [to the Capital], his august parent, Her Augustness Princess Okinaga-tarashi, distilled some waiting-liquor,¹ and presented it to him. Then his august parent sang augustly, saying:

"This august liquor is not my august liquor:—oh! it is august liquor respectfully brought as a divine congratulation a repeated congratulation, a bountiful congratulation, a reiterated congratulation, by the Small August Deity, who dwells eternally, firmly standing. Partake not shallowly! Go on! go on!"²

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Having thus sung, she presented to him the great august liquor. Then His Augustness the Noble Takeuchi replied for the august child and sang, saying:

"Whatever person distilled this august liquor must surely have distilled it singing the while with that drum on the mortar,—must surely have distilled it dancing the while, for this august liquor, august liquor, to be ever more and more joyful. Go on! go on!"³

These are Drinking Songs.⁴

1. *Machi-sake*. This expression, which recurs in the poems of the "Collection of a Myriad Leaves," signifies liquor distilled for an absent friend by those who are awaiting his return.

2. The general signification of the Song is: "Think not that this liquor was made by me. 'Tis a present from the small August Deity (*Saku-na-biko-na*), who dwells forever in unshaken power and who sends

it to thee with endless congratulations. Come on! come on! drink deeply!"—Some of the expressions in this Song are a subject of debate among the commentators. Excepting the clause "partake not shallowly," in which the translator has adopted the opinion of the author of the "Explanation of the Songs in the Chronicles of Japan," Moribe's interpretation has been followed throughout. The latter critic would identify *asazu* ("not slowly") with *amasazu* ("without leaving anything"). But there seems no warrant for supposing such an elision of the syllable *sa*. The use of the expression *kurukoshi* and *motohoshi* to express reiteration is worthy of notice. It will be remembered that the Deity mentioned was the microscopic personage who came riding over the waves to share the sovereignty of Idzumo with the Deity Master-of-the-Great-Land (see Sect. XXVII).

3. This Song signifies: "Such a joyful feast must surely have been preceded by a joyful distilling of the liquor for it. Continue to drink, oh Prince!"—The commentators disagree on the subject of one or two of the words of this Song, in which the translator has followed Motowori's interpretation throughout. The words "that drum" are the chief difficulty. Motowori supposes that drums, being originally unknown in Japan, were first seen by the Japanese on the occasion of the conquest of Korea in this very reign, and thinks that the drum would be placed by the side of the mortar during the pounding of the rice out of which the liquor was to be made. "That drum" means the drum belonging to the pounder of the rice. The original words *so no*, "that," might also be rendered by "his."

4. Literally, "liquor-rejoicing songs."

240 [SECT. CIII.—EMPEROR CHIŪ-AI (PART IX.—HIS DEATH AND THAT OF THE EMPRESS JIN-GŌ).]

Altogether the august years of this Heavenly Sovereign Tarashi-naka-tsu-hiko¹ were fifty-two. His august mausoleum is at Nagaye,² near Wega,³ in Kafuchi. (The Empress died at the august age of one hundred. She was buried in the mausoleum of Tatanami in Saki.⁴)

1. The Emperor Chiū ai. The author of these "Records" not re-

cognising, as does the author of the "Chronicles," the time during which the Empress Jin-gō held sway as a separate reign, Chiū-ai is by a fiction supposed to have reigned down to the moment when his posthumous son Ōjin mounted the throne after the conquest of Korea and of Yamato.

2. *I.e.* "long branch," or perhaps "long inlet."

3. Etymology obscure.

4. Mabuchi and Motowori seem right in supposing the sentence in small type to be an addition to the text, copied from the "Chronicles." Yet as all the MSS. and printed editions previous to Motowori's contain it, it has been retained in the translation.

[SECT. CIV.—EMPEROR Ō-JIN¹ (PART I.—GENEALOGIES).]

His Augustness Homuda-wake dwelt at the palace of Akira at Karushima,² and ruled the Empire. This Heavenly Sovereign wedded three³ queens, daughters of King Homuda-no-Ma-waka,⁴ the name of one of whom was Her Augustness Princess Takagi-no-iri;⁵ of the next, Her Augustness Naka-tsu-hime;⁶ and of the next, Her Augustness Oto-hime.⁷ (The father of these Queens, King Homuda-no-ma-waka, was the son of His Augustness Prince Ibo-ki-no-iri⁸ by his 241 wife Shiritsuki-tome,⁹ daughter of the Noble Take-inada,¹⁰ ancestor of the Chiefs of Wohari.)¹¹ So the august children of Her Augustness Princess Takagi-no-iri were: His Augustness Nakuta-no-oho-waka-tsu-hiko;¹² next His Augustness Oho-yama-mori;¹³ next His Augustness Iza-no-ma-waka;¹⁴ next his younger sister the Lady of Ohohara;¹⁵ next the Lady of Komuku.¹⁶ (Five Deities). The august children of Her Augustness Naka-tsu-hime were: the Lady of Arata in Ki;¹⁷ next His Augustness Oho-sazaki;¹⁸ next His Augustness Netori.¹⁹ (Three Deities). The august 242 children of Her Augustness Oto-hime were: the Lady Abe;²⁰ next the Lady of Mihara in Ahaji;²¹ next

the Lady of Unu in Ki;²¹ next the Lady of Minu.²² (Five Deities).²¹ Again he wedded the Princess Miya-nushi-ya-kaha-ye,²³ daughter of the Grandee Wani-no-Hifure, and begot august children: Uji-no-waki-iratsuko;²⁴ next his younger sister Yata-no-waki-iratsume;²⁵ next Queen Medori.²⁶ (Three Deities). Again he wedded Wo-nabe-no-iratsume,²⁷ younger sister of Yakaha-ye-hime, and begot an august child: Uji-no-waki-iratsume.²⁸ (One Deity). Again he wedded Okinaga-ma-waka-naka-tsu-hime,²⁹ daughter of King Kuhimata-naga-hiko,³⁰ and begot an august child: King Waka-nuke-futa-mata³¹ (one Deity). Again he wedded the Princess of Itowi,³² daughter of Shima-tari-ne,³³ ancestor
 243 of the Agricultural Chiefs of Sakurawi,³⁴ and begot an august child: His Augustness Hayabusa-wake³⁵ (one Deity). Again, he wedded Naga-hime of Idzumi in Himuka,³⁶ and begot august children: King Oho-haye,³⁷ next King Wo-haye;³⁸ next Hata-bi-no-waki-iratsume³⁹ (three Deities). Again he wedded Princess Ka-guro,⁴⁰ and begot august children: Kaha-rada-no-iratsume;⁴¹ next, Tama-no-iratsume,⁴² next, Osaka-no-oho-naka-tsu-hime;⁴³ next, Toho-hi-no-iratsume;⁴⁴ next, King Kataji⁴⁵ (five Deities). Again, he wedded Nu-iro-me of Kadzuraki,⁴⁶ and begot an august child: King Iza-no-ma-waka,⁴⁷ (one Deity.) The august
 244 children of this Heavenly Sovereign [numbered] altogether twenty-six (eleven Kings and fifteen Queens). Of these His Augustness Oho-sazaki [was he who afterwards] ruled the Empire.

1. Son of the Emperor Chiū-ai and the Empress Jin-gō.

2. In Yamato. *Akira* signifies "brilliant." *Karushima* seems to mean "the neighbourhood of Karu, Karu being the often mentioned place of that name in Yamato.

3. The Auxiliary Numeral for deities is here used.

4. *Homuda no ma-waka no miko*. *Homuda* has already been met with as the name of a place in *Kahachi*. *Ma-waka* signifies "truly young." The name might therefore be rendered "truly young king of *Homuda*."

5. *Takagi no iri-hime no mikoto*. *Motowari* identifies this princess with the *Takagi-hime* of Sect. LXXVI, Note 21.

6. *I.e.*, "middle princess," she being the second of three sisters.

7. *I.e.*, "younger princess," she being the youngest of the sisters.

8. *I-ho-ki-no-iri-biko no mikoto*. See Sect. LXXVI, Note 12.

9. *I.e.*, probably "old woman of *Shiritsuki*." But it is not certain that *Shiritsuki* is the name of a place.

10. *Take-inada no sukune*. In the "Chronicles of Old Matters of Former Ages" the name is written *Take-ina-dane*, and it may therefore mean "brave-rice-seed."

11. *Wohari no murasaki*.

12. *I.e.*, "great middle Prince of *Nukata*," the latter being the name of a place in *Yamato*. It is of uncertain signification.

13. *I.e.*, "great mountain-warden." For the appropriateness of this name *conf.* Sect. CV.

14. The same name has appeared in Sect. LXIII, Note 13.

15. *Ohohara no iratsume*. *Ohohara* is the name of a place in *Yamato*. It signifies "great moor."

16. *Komuku no iratsume*. This name is written 高目, and its reading as *Komuku* is somewhat hypothetical. It is the name of a place in *Kahachi*, and probably signifies "an overflowing pool of water."

17. *Ki no Arata no iratsume*. *Ki* is the province of that name, and *Arata* is a place in it. The latter name probably means "uncultivated fields."

18. This name signifies "Great Wren," and is thus accounted for by the author of the "Chronicles": "On the day when the Emperor [his Prince became the Emperor *Nin-toku*] was born, an owl flew into the parturition-hall. Next morning early, the Heavenly Sovereign *Homuda* [*i.e.*, the Emperor *O-jin*] sent for the Prime Minister the Noble *Takeuchi*, and asked him whereof this might be a sign. The Prime Minister replied, saying: 'It is a good omen. Moreover yesterday, when thy servant's wife was delivered of a child, a wren flew into the parturition-house, likewise a strange thing.' Then the Heavenly Sovereign said: 'It is a portent from Heaven that my child and thine should be born on the same day, and both be attended by a good omen. So let the names of the birds be taken, and each used for the name of the other [*i.e.*,

the name of the owl for him into whose parturition-house the wren flew, and *vice-versa*], as a covenant for the future.' So the wren's name was bestowed on the Heir Apparent, who was called Great-Wren Prince, and the owl's name was given to the Prime Minister's child, who was called the Noble Owl."

19. This name is obscure.

20. *Abe no iratsume*. Abe is the name of several places in different provinces, and is of obscure derivation and import.

21. *Ahaji no Mihara no iratsume*. The text properly has *Ayuchi*, but Motowori emends this to *Ahaji* on the authority of the "Chronicles." Mihara is the name of a district in the island of Ahaji, and probably signifies "three moors."

22. *Ki no Unu no iratsume*. Ki is the province of that name, and unu a place in it. The latter name is of uncertain import.

23. *Mizu no iratsume*. Mizu (*Mino*) is the province of that name.

24. "Five" must here be a mistake for "four."

25. For this name and the next see Sect. CVI, Notes 5 and 4.

26. *Ie*, "the young lord of Uji." Uji is the name of a district in Yamashiro, famous in classical and modern times for its tea. The etymology is obscure.

27. *Ie*, "the young lady of Yata." Yata is the name of a place in Yamato. The etymology is obscure.

28. *Medori no miko*. *Medori* signifies "hen-bird;" but the reason for the application of so strange a name to this princess, whose fortunes are related at some length in Sect. CXXVI and CXXVII, does not appear. A similar remark applies to the next name.

29. *Ie*, probably "the lady of the little kettle."

30. *Ie*, "the young lady of Uji."

31. *Ie*, "the truly young middle princess of Okinaga."

32. See Sect. XCII, Note 27.

33. *Waka-nuke-futo-mata no miko*. This name is obscure.

34. *Itohi-hime*. Itohi is the name of a place in Yamato, and is of uncertain origin.

35. *Shima* is probably the name of a place, while *tari* and *no* are the frequently recurring Honorifics rendered respectively "perfect" and "lord" in former parts of this translation.

36. *Sakurawi no to-be no muraki*. *To-be*, rendered "agricultural," is literally "rice-field tribe." *Sakurawi* ("cherry-well") is the name of a place in Kibachi.

37. *Ie*, falcon-lord.

38. *Iimuka no Idzumi no Nagahime*. Iimuka is the name of a province, and Idzumi that of a district now comprised within the limits of Satsuma. *Nagahime*, literally "long princess," probably signifies "elder princess."

39. *Oho-haye no miko*. Signification obscure.

40. *Wo-haye no miko*. Signification obscure. The antithesis of the Adjectives *oho* and *wo* ("great" and "small") shows however that the names partly served to distinguish the elder from the younger brother.

41. *Waki-iratsume* is "younger lady." *Hata-bi* is incomprehensible.

42. See Sect. LXXVI, Note 28.

43. *Le.*, probably "the lady of Kaharada." The latter name (literally "rice-field on the border of a river") is often met with.

44. *Le.*, "the jewel lady."

45. *Le.*, "the great middle lady of Osaka," the latter being the name of a place in Yamato (see Sect. XLVIII, Note 1).

46. Motowori identifies this name with that of *Koto-fushi no iratsume* in Sect. CXVII, *g.v.*, and thinks that both this and the preceding name have only crept into this Section by mistake.

47. *Kataji no miko*. Signification obscure.

48. *Kodauraki no Nu-iro-mu*. All the elements of this name have already been met with several times.

49. This child has already appeared early in this Section, and the name is here doubtless only repeated through some copyist's error.

[SECT. CV.—EMPEROR Ō-JIN (PART II.—HE DIVIDES THE INHERITANCE BETWEEN HIS THREE SONS).]

Hereupon the Heavenly Sovereign asked His Augustness Oho-yama-mori and His Augustness Oho-sazaki, saying: "Which think ye the dearer, "an elder child or a younger child?" (The reason why the Heavenly Sovereign propounded this question was because it was his intention¹ to make Uji-no-waki-iratsuko rule the Empire). Then His Augustness Oho-yama-mori said: "The elder child is the dearer." Next His Augustness Oho-sazaki, knowing the august

feeling which made the Heavenly Sovereign deign to ask [the question], said: "The elder child, having already become a man, gives no trouble; but the younger child, not being yet a man, is the dearer." Then the Heavenly Sovereign said: "My lord Sazaki's words agree with my thoughts," and forthwith ordained the division [of the inheritance] thus: His Augustness Oho-yama-mori to administer the government of the mountains and the sea,¹ His Augustness Oho-sazaki to take and deign to report on the government of the realm,² and Uji-no waki-iratsuko to rule the succession of Heaven's sun.³ So His Augustness Oho-sazaki was not disobedient to the Heavenly Sovereign's commands.⁴

1. Literally, "heart."

2. *I.e.*, Motowori thinks, to have control over the guilds of foresters and fishermen.

3. *I.e.*, to act as regent or minister.

4. *I.e.*, to inherit the empire.—It will be remembered that the Japanese Emperors claim to descend from the Sun-Goddess.

5. This statement refers proleptically to the contrary course which was taken by the elder Oho-yama-mori.

[SECT. CVI.—EMPEROR Ō-JIN (PART III.—HE WOODES PRINCESS MIYA-NUSHI-YA-KAHA-YE).]

One day¹ the Heavenly Sovereign, when he had crossed over into the land of Afumi, augustly stood on the moor of Uji, gazed on the moor of Kadzu, and sang, saying:

245 "As I look on the Moor of Kadzu in Chiba,
both the hundred thousand-fold abundant
house-places are visible, and the land's
acme is visible."²

So when he reached the village of Kohata,³ a beautiful maiden met him at a fork in the road. Then the Heavenly Sovereign asked the maiden, saying: "Whose child art thou?" She replied, saying: "I am the daughter of the Grandee Wani-no-Hifure,⁴ and my name is Princess Miya-nushi-ya-kaha-ye."⁵ The Heavenly Sovereign forthwith said to the maiden: "When I return on my progress to-morrow, I will enter into thy house." So Princess Ya-kaha-ye told her father all that [had happened]. Thereupon her father replied, saying: "Ah! it was the Heavenly Sovereign! [His commands are] to be respected. My child, respectfully serve him!"—and so saying, he grandly decorated the house, and awaited [the Heavenly Sovereign's return], whereupon he came in on the next day.⁶ So when [the father] served [the Heavenly Sovereign] a great august feast, he made his daughter Her Augustness⁷ Princess Ya-kaha take the great august liquor-cup and present it. Thereupon, while taking the great liquor-cup, the Heavenly Sovereign augustly sang, saying:

"Oh this crab! whence this crab? [It is] a crab from far-distant Tsunuga. Whither reaches its sideward motion? [It has] come towards Ichiji-shima and Mi-shima. It must be because, plunging and breathless like the grebe, I went without stopping along the up and down road by the wavelets, that the maiden I met on the Kohata road has a back oh! like a small shield, a row of teeth like acorns. Oh! the earth of the Wani pass at Ichihwi! Owing to the skin of the first earth being ruddy, to the last

earth being of a reddish black, she, without exposing to the actual sun that makes one bend one's head the middle earth like three chestnuts, draws thickly down her drawn eye-brows;—the woman I met, the child I saw and wanted in this way, the child I saw and wanted in that way; oh! she is opposite to me at the height of the feast! oh! she is at my side!"*

Ita auguste coivit [cum illa], et procreavit filium Uji-no-waki-iratsuko.

1. Literally, "one time."

2. According to Moribe, whose interpretation has been followed throughout, this Song signifies: "As I gaze across from Uji to the Moor of Toba, I see the numerous and prosperous homesteads of the people, I see the most fertile portion of the country."—On this view Chiba is identified with Toba, the name of a district; and the word *ho*, rendered "acme," is taken to mean the best, highest, most showy part of anything. For Motowori's opinion, which is that of the older commentators as well, that *chi-ho* is a Pillow-Word, there is much to be said, and if we followed it, we should have to render the first two lines thus: "As I look on the thousand-leaved pueraria-moor," etc. (*hadan* signifying "pueraria.") Motowori's explanation of *momo-chi-daru* (here rendered by "hundred thousand-fold abundant") as referring to the soot of the peasant's roofs, and of *ho* as signifying "a plain surrounded by mountains" seems much less good than Moribe's interpretation of those difficult expressions.

3. In the district of Uji in the province of Yamashiro. The characters with which the name is written signify "tree-flag."

4. *Wani no Hifure no omi*. For *Wani no omi* see Sect. LXII, Note 11. The meaning of *Hifure* is obscure.

5. *Miya-nushi-ya-kata-hime*. *Miya-nushi* is "priestess," or more literally "temple-guardian." For the rest of the name see Sect. XXVI, Note 14, though the personages are of course meant to be different.

6. *I.e.*, that day having passed by, the Emperor came on the next day according to his promise.

7. Motowori supposes with apparent reason that the character 命,

"Augustness," has only crept into the text through the attraction of the following character 𪛗, "made," which it resembles in appearance.

8. It must be understood that in this Song the Imperial singer commences by referring to what doubtless formed part of the feast,—a crab,—and thence passes on by an imperceptible transition to allude to his own adventure with the maiden. As the crab when alive walked sideways, so was the Emperor zigzagging up and down the road that lines the shore of Lake Biwa, pursuing his breathless course like that of the busy grebe that perpetually plunges into the water, when the maiden met him near Kohata. Beautiful indeed was she: her back straight as a shield, her teeth like a row of acorns, and the artificial eye-brows painted a dark colour on her forehead drawn low down in a perfect crescent-shape. She had been careful in selecting the clay to make the paint, rejecting the upper layer of earth, for that was of too bright a red, rejecting likewise the lower layer, for that was too dark, but taking the middle, which was of the correct blue tint, and drying it, not in the fierce, but in a mildly tempered, sun-light. And now this maiden, for whom his heart had been panting and turning this way and that ever since the previous day, is actually seated opposite to him, nay! at his very side, and he is feasting in her sweet company.—Tsunaga is the name of a place in the province of Echizen. "Far-distant" is an imperfect attempt at rendering the force of the Pillow-Word *momo-doutatsu*, which implies that the traveller must pass through a hundred other places before reaching his destination. "Whither reaches its sideward motion?" signifies "whither is it going with its sideward motion?" Ichiji-shima and Mishima are places of which nothing is known, so that the allusion to them is obscure. At this point Motowori's interpretation diverges from that of Moribe, which has been followed throughout. *Sasunami*, here rendered "wavelets," is taken by him, as by the older commentators, as the name of a place, and the description of the maiden's teeth is misunderstood to signify that she had a beak filled with a row of teeth like the water-caltrop! Motowori also would here divide the Song in two, a proceeding for which there is not sufficient warrant. On other minor points, too, his decisions do not seem so happy as Moribe's. The views of both commentators will be found at length in Motowori's Commentary, Vol. XXXII, pp. 33-51, and in Moribe's "*Ida no Koto-Waki*," *in loco*. Three chestnuts" (*mitsuguri no*) is a common Pillow-Word for *naba*, "middle," founded on the fact, real or supposed, that one burr always contains three nuts, whereof one of course is in the middle, between the other two.

[SECT. CVII.—EMPEROR Ō-JIN (PART IV.—HE GRANTS PRINCESS KAMINAGA TO HIS SON OHŌ-SAZAKI).]

The Heavenly Sovereign, hearing of the beauty of Princess Kaminaga,¹ daughter of the Duke of Muragata² in the land of Himuka, and thinking to employ her,³ sent down for her,⁴ whereupon the Heir Apparent⁵ His Augustness Ohō-sazaki, having seen the maiden land at the port of Naniha, and being charmed with the grace of her appearance, forthwith directed the Prince Minister the Noble Taka-uchi, to intercede for him in the august presence of the Heavenly Sovereign, and make [the latter] grant to him Princess Kami-naga, whom he had sent down for. Then on the Prime Minister the Noble Take-uchi requesting the great commands,⁶ the Heavenly Sovereign forthwith granted Princess Kami-naga to his august child. The way he granted her was this:—the Heavenly Sovereign, on a day when he partook of a copious feast,⁷ gave Princess Kami-naga the great august liquor oak-[leaf⁸] to present to the Heir Apparent. Then he augustly sang, saying:

"Come on, children! oh! the fragrant flowering orange-tree on my way as I go to pluck the wild garlic,—to pluck the garlic,—has its uppermost branches withered by birds' perching on them, and its lowest branches withered through people plucking from them. But the budding fruit on the middle branch, like three chestnuts,—the ruddy maiden, oh! if thou lead her off with thee, it will be good, oh!"

Again he augustly sang, saying:

"Driving the dyke-piles into Lake Yosami

where the water collects, my heart (ignorant of the pricking of the stumps of the water-caltrop, ignorant of the creeping of the roots of the *Brasenia peltata*), being more and more laughable, is now indeed repentant"¹⁰

Having thus sung, he bestowed [her on the Heir Apparent]. So after having been granted the maiden, the Heir Apparent sang, saying:

"Oh! the maiden of Kohada in the back of the road! though I heard of her like the thunder, we mutually intertwine [our arms] as pillows."¹¹

Again he sang, saying:

"I think lovingly ah! of how the maiden of Kohada in the back of the road sleeps [with me] without disputing."¹²

1. *Kami-naga-kime*. The name signifies "the long-haired princess."

2. *Muragata no kimi*. *Muragata* seems to signify "many towns."

3. *I.e.*, wed her.

4. Literally, "summoned her up." The same phrase occurs immediately below.

5. 太子. Maluchi thinks that 御子, "august child," should be substituted for the reading in the text. But Motowori insists that the title translated Heir Apparent was anciently borne by all the sons of an Emperor, and that consequently no emendation is called for.

6. *I.e.*, the Emperor's orders.

7. The native term translated "copious feast" is *toyô no akari*, variously written with the characters 登明, 登榮, 宴榮, etc., etc. It literally signifies "copious brightness," in allusion to the ruddy glow which wine gives to the faces of the revellers, and henceforward perpetually recurs in this history. In later times it specifically denoted the festival of the tasting of the first rice, but anciently its meaning was not thus limited. Motowori's note on the subject, in Vol. XXXII, pp. 57-59 of his Commentary, may be consulted with advantage.

8. *I.e.*, an oak-leaf which was used as a cup to sip out of. Leaf.

platters for food have already been mentioned. Motowori says that the word *kashika* (properly the name of a deciduous oak, the *Quercus dentata*) was employed to denote any kind of leaf thus used.

9. The whole gist of this Song is contained in the last three lines. "The ruddy maiden, oh! if thou lead her off with thee, it will be good,"—i.e. "thou and the maiden, will form a fitting couple." All that goes before is what is technically called a "Preface," though its bearing is so clear as to admit of translation, and even in English to form an appropriate introduction to the Song:—It is not the stinking garlic, but the fragrant orange that the singer has met by the way, and it is the choicest young fruit in the very middle of the tree that forms a suitable comparison for the lovely young girl.—With the favourite allusion to upper, middle, and lower the reader is already familiar, and the Pillow-Word "three chestnuts" was explained in the note on the preceding Song (Sect. CVI, Note 8).

10. The gist of the Song is: "I knew not that thou, my son, hadst conceived a secret passion for the maiden; but I am now conscious of my own mistake, and my foolish old heart is ashamed of itself." With this explanation the elaborate comparison between the state of the monarch's mind and the condition of the peasant driving piles for the foundation of a dyke, and having his feet either lacerated by the stumps of the water-caltrop, or made slimy by brushing against the roots of the *Brasenia peltata* at the bottom of the water, becomes intelligible and appropriate.—The word *ari*, rendered "roots," perplexed Motowori, who suggests that it may be but a second name of the *Brasenia*, appended to the first; but Moribe's suggestion that it is to be identified with *ari*, and taken in the signification of "roots," though not quite convincing, is at least more plausible. The text of this Song is corrupt in these "Records" and has to be corrected by a comparison with that of the "Chronicles." Moribe goes into an amusing ecstasy over the picture of ancient manners which it presents, and lauds the simplicity of days when a father and son could so peacefully woo the same maiden without mutual concealment or disastrous consequences!

11. The meaning of this Song is: "At first I heard of the maiden of Kohada in the furthest parts of Himuka as one hears the distant thunder; but now she is mine, and we sleep locked in each other's arms."—This Kohada in Himuka must not be confounded with the Kohada in Yamashiro mentioned in the preceding Section. The "back of the road" means the remotest portion (conf. Sect. LX, Note 26). The thunder must be understood to refer to a very faint and distant

sound; the Prince had first heard of the maiden vaguely, but now she is his and has been his for some time; for this Song must be supposed to have been composed after the occasion of the feast with the story of which it is here connected.

12. The meaning of this Song is: "I love this maiden of Kohada in Himuka, who disputed not my desire and my father's grant, but willingly became my wife."—It is hard to render in English the force of the string of Particles *wo shi zo mo* in the penultimate line.

[SECT. CVIII.—EMPEROR Ô-JIN (PART V.—SONGS OF THE
TERRITORIAL OWNERS OF YESHINU).]

Again, the Territorial Owners of Yeshinu,¹ seeing the august sword which was girded on His Augustness Oho-sazaki, sang, saying:

"Sharp is the beginning, freezing is the end
of the sword girded on Oho-sazaki, Oho-
sazaki, the solar august child of Homuda,—
[it is] chilly, chilly like the trees beneath
the trunks of the winter trees."²

Again, having made a cross-mortar³ at Kashifu³ in Yeshinu, and having in that cross-mortar distilled⁵ some great august liquor, they, when they presented the great august liquor [to the Heavenly Sovereign], sang as follows, drumming with their mouths:

"We have made a side-mortar at Kashinofu,
and in the side-mortar we have distilled
some great august liquor, which do thou
sweetly partake of, oh our lord!"⁶

This Song is one which it is the custom to chant down to the present day when, from time to time, the Territorial Owners present a great feast [to the Sovereign].

1. Yeshima is the modern Yoshino, in the province of Yamato (see Sect. XLVI, Note 3). For the title of *hmdsu* see Sect. XLVI, Note 13, where it also occurs in connection with Yeshima.

2. According to Moribe, whose interpretation seems best to the translator, the signification of this difficult poem is: "The sword worn by Prince Oho-sazaki, son of the Emperor Homuda (Ô-jin) is double-edged at its upper part, and like glistening ice towards its point;—oh! 'tis like the icicles on the plants that cluster about the trunks of the dead trees in winter!" Almost every line, however (excepting those giving the name and title of the Prince), is a subject of controversy, and the "*Gô-Gan Sô*" *in loco* and Motowori's Commentary, Vol. XXXIII, pp. 2-5, should be consulted for Keichû's, Mauchi's and Motowori's views on the disputed point.—The expression "solar august child" signifies "sun-descended prince," in allusion to the supposed descent of the Japanese monarchs from the Sun-Goddess.

3. *Yoku-uru* or *yokun* (横白). It is not plain what sort of mortar the author intended to designate by this term. Motowori supposes it to mean a broad flat mortar in contradistinction to a high and narrow one. Keichû's view, which he quotes, to the effect that it was a mortar that had been carved out of the block against the grain of the wood, seems an equally good guess, where all is guess-work.

4. In the Song this same name is read *Kashinofu*; but the commentators tell us that the Genitive Particle *no* ("of") is simply inserted for the sake of rhythm, and it is not unlikely that they are right. The name seems to signify "[a place where] oak-trees grow."

5. See Sect. XVIII, Note 16. The character 醴, rendered by "distill" or "brew," according to the view which one may take of the resulting liquor, would seem to be here used in the sense of "to pound."

6. In this simple Song the Territorial Owners of Yoshino beg the Monarch to deign to partake of the *sake* which they have made.

[SECT. CIX.—EMPEROR Ô-JIN (PARL VI.—VARIOUS DEEDS)]

In this august reign were graciously established the Fisher Tribe,¹ the Mountain Tribe,² the Mountain Warden Tribe,³ and the Ise Tribe.⁴ Again the Pool of Tsurugi was made. Again there came over [to Japan] some

people from Shiragi. Therefore His Augustness the Noble Take-uchi, having taken them with him and set them to labour on pools and embankments, made the Pool of Kudara.⁵

1. *Ama-be* (written 海部 and read *Uma-be* in the Old Printed Edition and in the edition of 1687, and perhaps better rendered "Sea-Tribe.") The name of this guild or clan does not seem to have remained, like the two mentioned together with it, as a "gentile name."

2. *Yama-be*. Motowori thinks that this word has crept into the text erroneously through the influence of that next mentioned, as the functions of the tribes or guilds thus separately named were identical. The differentiation may have taken place after the terms had come to be used as "gentile names."

3. *Yama-moribe*.

4. *Ite-be*. Nothing is known of this tribe or guild.

5. Doubtless so named after the Korean labourers employed upon it,—Kudara and Shiragi, as different parts of the same peninsula, being confounded in thought.

[SECT. CX.—EMPERO Ō-JIN (PART VII.—TRIBUTE
FROM KOREA).]

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Again King Shō-ko,¹ the Chieftain of the land of Kudara, sent as tribute by Achi-kishi² one stallion and one mare. (This Achi-kishi was the ancestor of the Achiki Scribes.³) Again he sent as tribute a cross-sword,⁴ and likewise a large mirror. Again he was graciously bidden⁵ to send as tribute a wise man, if there were any such in the land of Kudara. Therefore receiving the [Imperial] commands, he sent as tribute a man named Wani-kishi,⁶ and likewise by this man he sent as tribute the Confucian Analects⁷ in ten volumes and the Thousand Character Essay⁸ in one volume,—altogether eleven volumes.

253 (This Wani-kishi was the ancestor of the Fumi Grandees.)⁹ Again he sent as tribute two artisans,—a smith from Kara named Taku-so¹⁰ and a weaver from Go¹¹ named Sai-so.¹²

1. 隋古王, according to the Japanese *kana* spelling, *Sau-ko*.

2. 阿知吉師. Other forms of the name are *Ajiki* and *Atagi*, and all three are but attempts at transcribing phonetically into Japanese a Korean name, the proper characters for which are not given. 吉士 is not properly part of the name, but is simply an official title (師 here stands for 士).

3. *Achiki no fumi-bito*. *Fumi-bito* (abbreviated to *Fubito*) became a "gentile name."

4. See Sect. XLV, Note 5.

5. *Q.d.*, by the Japanese Emperor.

6. Here written phonetically 和邇吉師, but properly, 王仁吉士, *i.e.*, "the Official Wang In." He is generally spoken of simply as *Wani*.

7. 論語. ("Lun Yu," or according to the Japanese pronunciation "*Rango*.")

8. 千字文. ("Chien Tzu Wen," or according to the Japanese pronunciation "*Sen-ji-mon*") See the translator's remarks on this subject in the Introduction, p. xlili. The "Chronicles" more prudently mention only "various classics."

9. *Fumi no ebito*. *Fumi* signifies "any written document," so that this "gentile name" is equivalent to our word "scribe."

10. 卓素. The transliteration of this, as of all other *suei*'s names here occurring, is the Sinico-Japanese transliteration. *Kara* (Korea) is written 韓.

11. 吳 (*Wu*, Jap. *Go*), one of the states into which China was divided during the third century of our era. A draper's shop is still called *go-fuku-ya*, *i.e.*, "Wu-garment-house" in memory of the introduction of wearing apparel from that country.

12. 西素.

[SECT. CXI.—EMPEROR Ō-JIN (PART VIII.—THE EMPEROR
INTOXICATED).]

Again there came over [to Japan] the ancestor of the Hada Rulers,¹ the ancestor of the Aya Suzerains,² and likewise a man who knew how to distil liquor, and whose name was Nim-pan,³ while another name for him was Susukori.⁴ So this [man] Susukori distilled some great august liquor, and presented it to the Heavenly Sovereign, who, excited with the great august liquor that had been presented to him augustly sang, saying:

"I have become intoxicated with the august liquor distilled by Susukori. I have become intoxicated with the soothing liquor, with the smiling liquor."⁵

On his walking out singing thus, he hit with his august staff a large stone in the middle of the Oh-saka⁶ road, upon which the stone ran away. So the proverb says: "Hard stones get out of a drunkard's way."

1. *Hada na miyatoko*, 秦造, a "gentile name." *Hada* is the native Japanese word used as the equivalent of the Chinese name 秦, *Ch'in*. Its origin is uncertain.

2. *Aya no atake* 漢直, a "gentile name." The use of Aya to represent the Chinese name 漢, *Han*, is as difficult to account for as is that of Hada mentioned in the preceding Note.

3. 仁番. Another and more Japanese-like reading, *Niho*, is invented by Motowori; but the older editors read *Nim-pan* according to the usual Sinito-Japanese sound of the characters. The modern Korean reading would be In-pŏn.

4. Written phonetically 須須許理.

5. Thus translated, this Song is too clear to need any explanation. The lines, however, which are rendered by "with the soothing liquor, with the smiling liquor,"—in Japanese *koto naga shi wa-gushi-ni*,—are in reality extremely obscure, and Moribe understands them to signify, "Oh!

how difficult it is for me to speak! Oh! how ill at ease I am!" In order to do so he has, however, to change and add to the text; and the translator, though not sure of being in the right path, has preferred to follow Motowori, whose interpretation, without requiring any such extreme measures, yet gives a very plausible sense.

6. See Sect. LXIV, Note 25.

SECT. CXII.—EMPEROR Ō-JIN (PART IX.—TROUBLES WHICH FOLLOWED HIS DECEASE).]

So after the decease of the Heavenly Sovereign, His Augustness Ohosazaki, in conformity with the Heavenly Sovereign's commands, ceded the Empire to Uji-no-waki-iratsuko. Thereupon His Augustness Ohoyama-mori, disobeying the Heavenly Sovereign's commands, and anxious in spite thereof to obtain the Empire, had the design to slay the Prince¹ his younger brother, secretly raised an army, and prepared to attack him. Then His Augustness Oho-sazaki, hearing that his elder brother had prepared an army, forthwith despatched a messenger to apprise Uji-no-waki-iratsuko. So, startled at the news, [the latter] set troops in ambush by the river-bank, and likewise, after having drawn a fence of curtains and raised a tent on the top of the hill, placed there publicly on a throne² one of his retainers to pretend that he was the King,³ the manner in which all the officials⁴ reverentially went and came being just like that [usual] in the King's presence. And moreover, preparing for the time
²⁵⁵ when the King his elder brother⁵ should cross the river, he arranged and decorated a boat and oars, and moreover⁶ ground [in a mortar] the root of the *Kadsura japonica*, and having taken the slime of its juice, rubbed

therewith the grating⁷ inside the boat, so as to make any who should tread on it fall down, and then himself⁸ put on a cloth coat and trowsers, and having assumed the appearance of a common fellow, stood in the boat holding the oar. Hereupon, when the King his elder brother, having hid his troops in ambush and put on armour beneath his clothes, reached the river-bank and was about to get into the boat, he gazed at the grandly decorated place [on the hill], thought the King his younger brother was sitting on the throne, being altogether ignorant [of the fact] that he was standing in the boat holding the oar, and forthwith asked the fellow who was holding the oar, saying: "It has been reported to me that on this mountain there is a large and angry boar. I wish to take that boar. Shall I peradventure get that boar?" Then the fellow holding the oar replied, saying: "Thou canst not." Again he asked, saying: "For what reason?" [The boat-man] answered, saying: "He is not to be got, however often and in however many places he be chased. Wherefore I say that thou canst not [catch him either]." When they had crossed as far as the middle of the river, [Prince Uji-no-wakiratsuko] caused the boat to be tilted over, and [his elder brother] to fall into the water." Then forthwith he rose to the surface, and floated down with the current. Forthwith, as he floated, he sang, saying:

"Whoever is swiftest among the boatmen
of the Uji ferry will come to me."¹⁰

Thereupon the troops that had been hidden on the 256 river-bank rose up simultaneously on this side and on that side, and fixing their arrows [in their bows], let him go floating down. So he sank on reaching Kawara

Point.¹¹ So on their searching with hooks¹² the place where he had sunk, [the hooks] struck on the armour inside his clothes, and made a rattling sound.¹³ So the place was called by the name of Kawara Point. Then when they hooked up¹⁴ his bones, the younger King sang saying:

"*Catalpa* bow, *Evonymus* standing by the ferry-bank of Uji! My heart had thought to cut [you], my heart had thought to take [you]; but at the base methought of the lord, at the extremity methought of the younger sister; grievously methought of this, sorrowfully methought of that; and I came [back] without cutting it,—the *Catalpa* bow, the *Evonymus*."¹⁵

- 257 So the bones of His Augustness Oho-yama-mori were buried on the Nara¹⁶ mountain. His Augustness Oho-yama-mori (was the ancestor of the Dukes of Hijikata,¹⁷ the Dukes of Heki,¹⁸ and the Dukes of Harihara.¹⁹)

1. 皇子. This is the only passage in the work where this expression occurs. *Uji-no-waki-iratsuko* is the personage thus designated.

2. The same expression has been in Sect. XXXI (near Note 16) rendered "couch." The characters in the original are 奥床 or 胡床.

3. *I.e.*, *Uji-no-waki-iratsuko*.

4. The Chinese phrase 百官, "the hundred officials," is here used.

5. *Q.d.*, his Augustness Oho-yama-mori.

6. The text has the character 者, which, in combination with the preceding words "oars," gives the sense of "oarsman," "boatman." But Motowori reasonably suggests that it is an error for 舟, the grass-haul forms of the two characters closely resembling each other, and 舟 making much better sense; for who would talk of "decorating an oarsman?"

7. A bamboo grating.

8. Literally "that king's son."

9. It must be understood that *Uji-no-waki-iratsuko* and his men,

having planned to act thus, were on their guard, and did not fall into the water as did Oho-yama-mori, who was taken unawares.

10. This is Motowori's view of the meaning of the Song, which he interprets as a request for help to some friendly boatman. Moribe adopts quite a different view, and thinks that the drowning prince is rather giving vent to sentiments of pride and defiance. He says (speaking in the Prince's name): "It is not that I have been capsized out of the boat into the river, but that I am swimming off after a pole which has fallen into the water. If there be any strong and willing fellows among my partizans, let them swim after me." It must be explained that the word rendered "boatmen" in the translation is literally "pole-takers" (or, according to Moribe's view, "to take a pole"). Motowori's interpretation seems to do less violence to the wording of the original, and Moribe's has not even the merit of accounting for the use of the Future *komu* where the Imperative *kone* would be what we should naturally expect.—*Uji* is preceded by the, in this context, untranslatable Pillow-Word *chihayaburu* (see "Dictionary of Pillow-Words," *loc.*).

11. *Kiwara no saki*. The author, in the next sentence, derives this name from the rattling sound made by the hooks as they struck on the armour. But there seems a great deal to be said in favour of Arawi Hakuseki's view that *kiwara* is an old word itself signifying "armour."

12. The word *Angi* here used occurs elsewhere to denote the hooks employed for fastening doors, and in later times took the specific meaning of "key."

13. Literally, "sounded *kiwara*."

14. The text has the characters 掛出. But Motowori says that 掛 stands for 探, and that we must interpret the passage to mean that they scratched [about to find] and take out [his corpse].

15. The signification of this Song is: "I came here meaning to kill thee as I might cut down and kill that *Catalpa* tree, that *Eryonimus*, growing on the river-bank. But the thought of our father and of thy sister (or wife) touched me with pity, and I return without having drawn my bow at thee."—*Uji* is preceded by the untranslatable Pillow-Word *chihayahito* (see Dictionary of Pillow-Words" *loc.*—Motowori reads it *chihaya-hito* without the *nigori*).—The words *adusa-yumi na-yumi*, here respectively rendered "*Catalpa* bow" and "*Eryonimus*," are difficult, and the doubt as to whether we should understand the prince to be speaking simply of the trees, or to intend likewise to allude to his bow which was made of the wood of one of those trees, is probably not to be settled, as the words in question have always oscillated between the two

meanings, and here evidently contain a double allusion. Motowori thinks that the first of the two forms only a sort of Pillow-Word for the second.—The word rendered "bank," in accordance with Moribe's suggestion, is literally "reach."—No special importance must be attached to the expressions "base" (or "main part") and "extremity," though they may doubtless be thought to allude to the father and sister, the recollection of whom softened the victorious younger brother's heart. The word *iramabeku*, rendered "grivously," is of not quite certain interpretation.—It must be understood that though, by overturning the boat, Uji-no-waki-iratsuko did constructively cause Oho-yama-mori's death, he did not actually shoot at and slay him when in the water, but followed down the river-side lamenting over what had happened.—This Song is singled out by Moribe for special praise.

16. See Sect. LXXII, Note 23.

17. Tohotafumi (Tôtofumi). In the original *Hijikato no kimi*.

18. *Heki no kimi*. Of Heki nothing is known.

19. *Harikara no kimi*. In Tohotafumi, *Harikara* signifies "alder plantation."

[SECT. CXIII.—EMPEROR Ô-JIN (PART X.—PRINCES OHO-SAZAKI AND UJI-NO-WAKI-IRATSUKO CEDE THE EMPIRE TO EACH OTHER).]

Thereupon while the two Deities¹ His Augustness Oho-sazaki and Uji-no-waki-iratsuko were, each of them, ceding the Empire to the other,² a fisherman³ came with a great feast as tribute.⁴ So they each resigned it to the other. So the elder brother refused it, and caused²⁵⁸ it to be offered to the younger brother, and the younger brother refused it, and caused it to be offered to the elder brother, during which mutual cedings many days elapsed. As such mutual ceding took place not [only] once or twice, the fisherman wept from the fatigue of going backwards and forwards. So the proverb says:

"Ah! the fisherman weeps on account of his own things."⁵ Meanwhile Uji-no-waki-iratsuko died early.⁶ So His Augustness Oho-sazaki did rule the Empire.

1. It is not actually the word *kami*, "deity," that is here used in the original, but *kashira*, which is the Auxiliary Numeral for Deities.

2. Neither being willing to accept the Imperial dignity.

3. Or, "some fishermen," and similarly in the Plural throughout.

4. *I.e.*, came to present fish to His Majesty.

5. Motowori is probably right in saying that the point of this proverb lies in the consideration that, whereas people in general weep for that which they have not, this fisherman wept on account of the trouble which was caused to him by the fish which he had.

6. Or, "died first." The use in this place of the character 崩, properly confined to the meaning of the "death of an Emperor," is remarkable. See Motowori's observations on the point in Vol. XXXIII, pp. 78-80.

[SECT. CXIV.—EMPEROR ŌJIN (PART XI.—AMA-NO-HI-BOKO
CROSSES OVER TO JAPAN).]

Moreover of old there had been [a man] called by the name of Ama-no-hi-boko,¹ child of the ruler of the land of Shiragi. This person crossed over here [to Japan]. The reason of his crossing over here was [this]: In the land of Shiragi there was a certain lagoon,² called by the name of the Agu Lagoon.³ On the bank of this lagoon⁴ a certain poor girl was [taking her] midday sleep. Tunc solis radii, cœlesti arcui similes, in privatas partes impegerunt. Again there was a certain poor man,⁵ who, thinking this occurrence⁶ strange, constantly watched the woman's behaviour. So the woman, having conceived from the time of that midday sleep, gave birth to

a red jewel. Then the poor man who had watched her begged [to be allowed] to take the jewel, and kept it constantly wrapped up by his side.⁶ This person, having planted a rice-field in a valley,⁷ had loaded a cow⁸ with food for the labourers, and was getting into the middle of the valley, when he met the ruler's son, Ama-no-hi-boko, who thereupon asked him, saying: "Why enterest thou the valley with a load of food upon a cow. Thou wilt surely kill this cow and eat her." Forthwith he seized the man and was about to put him into prison, when the man replied, saying: "I was not going to kill the cow. I was simply taking food to the people in the fields." But still [the ruler's child] would not let him go. Then he undid the jewel [which hung] at his side, and [therewith] bribed [the ruler's child]. So [the latter] let the poor man go, brought the jewel [home], and placed it beside his couch. Forthwith it was transformed into a beautiful maiden, whom he straightway wedded, and made his chief wife. Then the maiden perpetually prepared all sorts of dainties with which she constantly fed her husband. So the ruler's child [grew] proud in his heart, and reviled his wife. But the woman said: "I am not a woman who ought to be the wife of such as thou. I will go to the land of my ancestors;"—and forthwith she secretly embarked in a boat, and fled away across here [to Japan], and landed⁹ at Naniha.¹⁰

(This is the deity called princess Akaru,¹¹ who dwells in the shrine of Iime-goso¹² at Naniha.) Thereupon Ame-no-hi-boko, hearing

260 of his wife's flight, forthwith pursued her across hither, and was about to arrive at Naniha, when the Deity of the passage¹³ prevented his entrance. So he went back again, and landed in the country of Tajima.¹⁴

1. Or, according to Motowori's reading, *Ame no-hi-boko*. The characters in the text, 天之日矛, signify "heavenly sun-spear." But the h. anonymous characters 海槍槍, with which the name is written in the "Gleanings from Ancient Story," and which are approved of both by Motowori and by Tanigaha Shii, signify "fisherman's chamweeyparis spear."

2. Apparently nothing more is meant than that there was "a lagoon;" but still the *one* (一) in this context is curious, and Motowori retains it as *hito-itsu no* in the Japanese reading. "A certain" seems best to render its force in English, as again in the following sentences, where Motowori interprets it by the character 或. It is of strangely frequent recurrence in the opening sentences of this Section, which are altogether peculiar in style.

3. *Agu-nama*. The meaning of this name is unknown.

4. The Old Printed Edition has the word "mud" instead of "lagoon."

5. Literally, "this appearance."

6. Literally, "attached to his loins."

7. The words rendered "in a valley" are in the text 山谷之間, of which the commentators find it difficult to make proper Japanese. The translator has followed them in neglecting the character 山, mountain."

8. Or bull, or bullock; for Japanese does not distinguish Genders.

9. Literally, "stopped."

10. See Sect. XLIV, Note 26.

11. *Akaru-hime*, *i.e.*, "Brilliant Princess."

12. The signification of this name is obscure. Motowori identifies the place with the modern Kōdzu (高津).

13. *I.e.*, the water-god of the sea near Naniha.

14. See Sect. LXXIV, Note 1.

[SECT. CXV.—EMPEROR Ō-JIN (PART XII.—DESCENDANTS OF AMA-NO-HI-BOKO, AND TREASURES BROUGHT BY HIM).]

Forthwith staying in that country, he wedded Saki-tsu-mi,¹ daughter of Tajima-no-matawo,² and begot a child: Tajima-morosuku.³ The latter's child was Tajima-hi-ne.⁴ The latter's child was Tajima-hinaraki.⁵ The

latter's children were Tajima-mori,⁶ next Tajima-hitaka,⁷ next Kiyo-hiko⁸ (three Deities).⁹ This Kiyo-hiko wedded Tagima-no-mehi,¹⁰ and begot children: Suga-no-morowo,¹¹ next his younger sister Suga-kama-yura-domi.¹² So the above mentioned Tajima-hitaka wedded his niece Yura-domi, and begot a child: Her Augustness Princess Takanuka of
 26: Kadzuraki.¹³ (This was the august parent¹⁴ of Her Augustness Princess Okinaga-tamshi.) So the things which Ama-no-hiboko brought over here, and which were called the "precious treasures,"¹⁵ were: two strings of pearls;¹⁶ likewise a wave-shaking scarf, a wave-cutting scarf, a wind-shaking scarf, and a wind-cutting scarf;¹⁷ likewise a mirror of the offing and a mirror of the shore,¹⁸—eight articles in all. (These are the Eight Great Deities of Idzushi.)

1. This name may mean "lucky ears," or "possessor of luck;" but it is obscure, and is moreover in the "Chronicles" (where it is given as the name, not of the daughter, but of the father) read *Make-tsu-mi*,—a reading which will not bear either of these interpretations.

2. *Matsuo* seems to signify "complete (i.e., healthy or vigorous) male." Observe that the word *Tajima* enters into the designations of most of his descendants.

3. In the "Chronicles" *Moromuke*, and elsewhere *Moromugi*. The etymology of these names is obscure except that of the last-mentioned, which signifies "many cryptomerias."

4. *Hi-ne* may perhaps signify "wondrous lord."

5. The meaning of this name is obscure, but that of *Hino-rashi-hime* in Sect. XXVI (Note 19) may be compared.

6. See Sect. LXXIV, Note 1.

7. *Hi-taka* may signify either "sun-height" or "wondrous height."

8. This name signifies "pure prince."

9. As usual, it is not the actual word Deity that is used, but the Auxiliary Numeral for Deities.

10. *Tagima* is the name of a place, not to be confounded with the province of Tajima. The signification of *mehi* is quite obscure.

11. *Suga* may either be the name of place in Tajima, as proposed

by Motowori, or identical with the Suga of Sect. XIX. The meaning of *Motowori* is obscure.

12. The signification of this name is obscure. But Suga, Kama, and Yura are apparently the names of places.

13. *Kadzuraki no Takanuka-hime*. Kadzuraki is the name of a department, and Takanuka that of a place in that department, in the province of Yamato.

14. Literally, "ancestress." But see Sect. XXII, Note 4. It will be remembered that *Okinao-tarashi-hime* was the Empress Jio-gō.

15. Literally, "treasures of jewels."

16. Or, "heads."

17. *I.e.*, a scarf to raise the waves and a scarf to still the waves, a scarf to raise the wind and a scarf to still the wind. *Conf.* the magic scarfs mentioned near the beginning of Sect. XXIII, by waving which the Deity Master-of-the-Great-Land (*Oho-iwato-nushi*) kept off the snakes, the wasps and the centipedes.

18. This seems to be the signification of the original terms *aki tsu kogami* and *hi tsu kogami*, but we are not hereby helped to a very clear understanding of the nature of the articles which the author meant to describe. The parallel passage of the "Chronicles" tells us of a "sun, mirror." Indeed it enumerates the "eight precious treasures" in a manner that diverges a great deal from the account given in these "Records."

19. Or, the "Eight-fold Great Deity." As has already frequently been remarked, the distinction which we so rigorously draw between Singular and Plural does not occupy the Japanese mind, and "eight" and "eight-fold" are taken to mean much the same thing. In the following sentence we find these eight deities (or this eight-fold deity) spoken of in such a manner as to necessitate the use of the Singular Number in the translation. Motowori supposes that they (or he) took the form of a young man (as in several other legends) to become the father of the Goddess mentioned in the text.—*Idanushi* seems to signify "wonderful stone."

[SECT. CXVI.—EMPEROR Ō-JIN (PART XIII.—THE YOUTH-OF-THE-GLOW-ON-THE-AUTUMN-MOUNTAINS AND THE YOUTH-OF-THE-HAZE-ON-THE-SPRING-MOUNTAINS).]

So this Deity had a daughter whose name was the Deity Maiden-of-Idzushi.¹ So eighty Deities wished to
 262 obtain this Maiden-of-Idzushi in marriage, but none of them could do so.² Hereupon there were two Deities, brothers, of whom the elder was called the Youth-of-the-Glow-on-the-Autumn-Mountains,³ and the younger was named the Youth-of-the-Haze-on-the-Spring-Mountains.⁴ So the elder brother said to the younger brother; "Though I beg for⁵ the Maiden of Idzushi, I cannot obtain her in marriage. Wilt thou [be able] to obtain her?" He answered, saying: "I will easily obtain her." Then the elder brother said: "If thou shalt obtain this maiden, I will take off my upper and lower garments, and distill liquor in a jar of my own height,⁶ and prepare all the things of the mountains and of the rivers [and give them to thee] in payment of the wager." Then the younger brother told his mother everything that the elder brother had said. Forthwith the mother, having taken wistaria-fibre, wove and sewed in the space of a single night an upper garment and trowsers, and also socks and boots, and likewise made a bow and arrows, and clothed him in this upper garment, trowsers,
 263 etc., made him take the bow and arrows, and sent him to the maiden's house, where both his apparel and the bow and arrows all turned into wistaria-blossoms. Thereupon the Youth-of-the-Haze-on-the-Spring-Mountains hung up the bow and arrows in the maiden's privy. Then, when the Maiden-of-Idzushi, thinking the blossoms strange, brought them [home, the Youth-of-the-Haze-on-

the-Spring-Mountains] followed behind the maiden into the house, and forthwith wedded her. So she gave birth to a child.¹ Then he spoke to his elder brother, saying: "I have obtained the Maiden-of-Idzushi." Thereupon the elder brother, vexed that the younger brother should have wedded her, did not pay the things he had wagered. Then when [the younger brother] complained to his mother, his august parent replied, saying: "During my august life the Deities indeed are to be well imitated; moreover it must be because he imitates mortal men² that he does not pay those things." Forthwith, in her anger with her elder child, she took a jointed bamboo¹⁰ from an island in the River Idzushi, and made a coarse basket with eight holes,¹¹ and took stones from the river, and mixing them with brine, wrapped them in the leaves of the bamboo¹² and caused this curse to be spoken:¹³ "Like unto the becoming green of these bamboo-leaves, [do thou] become green and wither!²⁶⁴ Again, like unto the flowing and ebbing of this brine,¹⁴ [do thou] flow and ebb! Again, like unto the sinking of these stones, [do thou] sink and be prostrate!" Having caused this curse to be spoken, she placed [the basket] over the smoke.¹⁵ Therefore the elder brother dried up, withered, sickened, and lay prostrate¹⁶ for the space of eight years. So on the elder brother entreating his august parent with lamentations and tears, she forthwith caused the curse to be reversed.¹⁷ Thereupon his body became sound¹⁸ as it had been before. (This is the origin of the term "a divine wager-payment."¹⁹)

1. *Idzushi-wotome no kousi.*

2. Like all "eighty Deities wished to obtain this Maiden-of-Idzushi, but none could wed [her]." But the sense is that given in the translation.

3. *Aki-yama no shita-bi-wotoko*. The explanation of the name is that given by Motowori (following Mabuchi), who sees in it a reference to the ruddy brilliance of the leaves, which is so marked a feature of the Japanese woods in autumn. The Chinese characters used have, indeed, the signification of the lower ice of the autumn mountains; but "lower ice" may well be simply phonetic in this case.

4. *Hara-yama no kasumi-wotoko*.

5. In Japanese *kohedomo*, written with the characters 恋乞. Perhaps Motowori is right in supposing this Verb to have been originally identical with *kofuru*, "to love" (戀), whose corresponding form is *kofuredomo*. If so, the author may have meant to make his hero say, though I love the maiden, etc." But it is better to be guided by the characters, and to suppose that he referred to the request made to her mother to grant her to him.

6. Literally, "compute the height of my person and distill liquor in a jar."

7. *I.e.*, all the valuable produce of the chase and of the fisheries, such as are perpetually mentioned in the Shintō "Rituals" as being presented to the gods. Thus in the "Service of the Goddess of Food" (see Mr. Satow's translation in Vol. VII, Pt. IV, p. 414 of these "Transactions,") we read that the worshipper offered: "as to things which dwell in the mountains—things soft of hair and things rough of hair; as to things which grow in the great-field-plain—sweet herbs and bitter herbs; as to things which dwell in the blue-sea-plain—things wide of fin and things narrow of fin, down to weeds of the offing and weeds and weeds of the shore."

8. Literally, "one child."

9. The Japanese original of the words here unavoidably rendered by "mortal men" in order to mark the antithesis to the word "Deities," has been more literally translated by "living people" in an earlier passage of the work (see Sect. IX, Note 17). The signification of the entire sentence is: During my lifetime, thy brother should be careful to imitate the upright conduct of the gods. For if, instead of doing so, he be dishonest and untruthful as are the sons of men, it will be at his own peril."

10. Or, according to the more usual reading, "a one-jointed bamboo;" but in either case the meaning is obscure. Motowori, who adopts the reading that has been followed in the translation, suggests that the expression may simply be a periphrasis for the bamboo in general.

11. 八目荒籠. Motowori remarks that the word "eight" in this

place (where, to indicate a considerable number we should rather expect "eighty") is curious, and he surmises that 八 may be an error for 大, "large." The word "coarse" itself is sufficient to show that the apertures left in the plaiting of the basket were large.

12. *Seil.* of which the basket was woven.

13. *Seil.* by her younger son.

14. In this case, as Motowori remarks, it is the sea-water that is intended to be spoken of, whereas the allusion in the previous sentence is to hard salt. But the Japanese language uses the same word for both, and the same Chinese character is here also used in both contexts. For this curse *conf.* Sect. XL (Note 18 *et. seq.*) and Sect. XLL

15. *Seil.* of the furnace (kitchen) in the younger brother's house, as Motowori suggests.

16. The text has the character 枯, which signifies "to wither" or "dry up" (spoken of trees). But the translator agrees with Motowori in considering it to be in all probability an error for 臥, "to be prostrate; and in any case it could not here be rendered by either of the verbs "dry up" or "wither" without introducing into the English version a tautology which does not exist in the Japanese original.

17. Such seems to be the meaning of the obscure original *sono takaki-do wo kaherashimaki* (令返川亂馬). Motowori would understand it in a rather more specialized sense to signify that "she caused the implement of the curse (*i.e.*, the basket) to be taken away."

18. Literally, "was pacified."

19. Or, if we take 言 in the text as equivalent to 事, "this is the origin of "divine wager-payments."

[SECT. CXVII.—EMPEROR Ō-JIN (PART XVI.—GENEALOGIES).]

Again this Heavenly Sovereign Homuda's¹ august child King Waka-nuke-futa-mata wedded his mother's younger sister Momo-shiki-iro-be,² another name for whom was Her Augustness Oto-hime-ma-waka-hime,³ and begot children: Oho-iratsuko,⁴ another name for whom²⁶⁵ was King Ohohodo,⁵ next her Augustness Osaka-no-

oho-naka-tsu-hime: next Tawi-no-naka-tsu-hime;⁷ next Tamiya-no-naka-tsu-hime;⁸ next Fujihara-no-koto-fushi-no-ira-tsume;⁹ next Queen Torime;¹⁰ next King Sane.¹¹ (Seven Kings [and Queens].¹²) So King Oho-hodo (was the ancestor of the Dukes of Mikuni,¹³ the Dukes of Hata,¹⁴ the Dukes of Okinaga,¹⁵ the Dukes of Sakahito of Sakata,¹⁶ the Dukes of Yamaji,¹⁷ the Dukes of
 266 Meta in Tsukushi,¹⁸ and the Dukes of Fuse).¹⁹ Again King Netori wedded his younger half-sister the Lady Mihara, and begot children: King Naka-tsu-hiko;²⁰ next King Iwa-shima.²¹ (Two Kings.) Again the child of King Kata-shiha²² was King Kunu.²³

1. *I.e.*, the Emperor Ō-jin's.

2. The import of this compound is not clear.

3. *I.e.*, "the younger princess, the truly young princess."

4. *I.e.*, "the great lord."

5. *Oho-hodo no miko*. The signification of *Oho-hodo* is obscure. Motowori surmises it to have been originally the name of a place.

6. *I.e.*, "the great middle princess of Osaka. Osaka is the name of a place in Yamato. The word "middle" should by the analogy of other such genealogies indicate the fact that this princess was the fourth child out of seven. Here however she is mentioned second, and the same designation is applied to the two next daughters. There is evidently some confusion in the tradition.

7. *I.e.*, "the middle princess of Tawi,"—a place in Kahachi.

8. *I.e.*, the middle princess of Tamiya.

9. *I.e.*, "the lady Koto-fushi of Fuji-hara." But the meaning of *Koto-fushi* is obscure, and Motowori surmises it to be an alternative or corrupt form of *Sotokachi*. (For the celebrated princess of the latter name see Sect. CXXXVII, Note 9.) Fujihara is the name of a place in Yamato, and signifies "wistaria-moor."

10. *Torime no miko*. This name is obscure.

11. *Sane no miko*. Motowori believes *sane* to stand erroneously for *sand*; but both forms are obscure.

12. The Japanese word includes both genders.

13. *Mikuni no kimi*. *Mikuni* is the name of a well-known place in the province of Echizen. It signifies "three countries."

14. *Hata no kimi*. There are several places called Hata, and it is not known which of them is here intended. The signification of the name is also uncertain.

15. *Ohinaga no kimi*. See Sect. LXII, Note 31.

16. *Sakata no Saka-bito no kimi*. This is Motowori's restoration of an apparently corrupt text. *Sakata* and *Sakabito* are both taken to be names of places, the first of a district in Afumi, the second of a place in Settsu. *Sakabito* (酒人) seems a very curious compound for the name of a place. Moreover the double title is unusual, and it may be thought that the word "Dukes" has fallen out of the text, and that in reality two families were intended to be spoken of.

17. *Yamaji no kimi*. *Yamaji* ("mountain road") is supposed by Motowori to be the name of a place,—perhaps in the province of Higo.

18. *Tsukushi no Meta no kimi*. *Tsukushi* is the old name of the whole of the South-Western island of the Japanese archipelago and *Meta* the name of a place in the province of Hizen in that island. The etymology of *Meta* is uncertain.

19. *Fuse no kimi*. *Fuse* is the name of uncertain import found in several provinces. It is not known which is meant to be here designated.

20. *Naka-tsu-hiko no miko*, i.e., "the middle prince," a designation which would lead one to expect to find mention of an elder brother.

21. *Iwashima no miko*. *Iwashima* seems to be the name of a place, but the signification of *Isha* (not to be confounded with *isha* "stone" or "rock") is altogether obscure.

22. *Katashiha no miko*. This prince has not been mentioned in the previous genealogies, which is curious. *Katashiha* is the name of a place in Chikuzen, and signifies "hard rock."

23. *Kuru no miko*. *Kuru* is altogether obscure.

[SECT. CXVIII.—EMPEROR Ō-JIN (PART XV.—HIS AGE AND
PLACE OF BURIAL)]

The august years of this Heavenly Sovereign Homuda were altogether one hundred and thirty. His august mausoleum is on the mound of Mofusu¹ at Wega in Kafuchi.

1. Or, as Motowori reads it, *Mofushi*. The etymology is uncertain. *Wega* has already appeared in Sect. CIII (Note 3). The Old Printed Edition and some Manuscripts have at the conclusion of this volume the following note: 百舌鳥陵也. "It is the mausoleum of Moru." But Moru is in the province of Idzumi, and all the later editions discard this note as an interpolation.

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[SECT. CXIX.—EMPEROR NIN-TOKU (PART I.—GENEALOGIES).] 267

His Augustness Oho-sazaki dwelt in the palace of Takatsu² at Naniha, and ruled the Empire. This Heavenly Sovereign wedded (the Empress³) Her Augustness Iha-no-hime,⁴ daughter of Kadzuraki-no-sotsu-biko,⁵ and begot august children: His Augustness Ohoye-no-izaho-wake;⁶ next the Middle King of the Inlet of Sumi;⁷ next His Augustness Midzu-ha-wake of Tajihî;⁸ next His Augustness the Noble Wo-asadzuma-no-waku-go⁹ (four Deities). Again he wedded Princess Kami-naga, daughter of the Duke of Muragata in Himuka, as mentioned above,¹⁰ and begot august children: Hatabi-no-oho-iratsuko,¹¹ another 268 name for whom was the King of Great Kusaka;¹² next Hatabi-no-waki-iratsume,¹³ another name for whom was Her Augustness Princess Nagahi,¹⁴ and another name was Her Augustness Waka-kusaka-be.¹⁵ (Two Deities.) Again he wedded his younger half-sister Yata-no-waki-iratsume.¹⁶ Again he wedded his younger half-sister Ujî-no-waki-iratsume. These two Deities had no august children. Altogether the august children of this Heavenly Sovereign Oho-sakaki [numbered] in all six Deities, (Five Kings and one Queen) So His Augustness Izaho-wake [was he who afterwards] ruled the Empire. Next His Augustness Tajihî-no midzu-ha-wake likewise ruled the Empire. Next His Augustness the Noble Wo-asadzuma-no-waku-go likewise ruled the Empire.¹⁷

1. Literally, "lower volume" (there being three in all). See Author's Preface, Note 1.

2. *I.e.*, "high post."

3. Motowori surmises that the reason why the characters signifying "Empress" are in all the text here written in small characters is on account of this personage not having been of Imperial birth.
4. *I.e.*, "the rock princess." Motowori supposes the name to be indicative of prosperity and long life.
5. See Sect. LXI, Note 55.
6. *I.e.*, "the elder brother lord Izaho," the latter name being of uncertain import.
6. *Sumi-no-ye-no-naka-tsu-miko*. Both the phrase "middle king" and the Inlet of Sumi have been already commented on.
8. *Tajihî no mitsu-ha-wake*. Tajihî is the name of a place in Kahachi. The traditional origin of its application to this will be found in Motowori's Commentary, Vol. XXXV, p. 6. *Mitsu-ha-wake* probably means "the lord with the beautiful teeth."
9. *Wo-asadzuma-no-waku-go no sukune*. Asadzuma is the name of a place in Yamato, and *wo* (though written 男) seems to be the slightly Honorific Prefix *wo* (男) whose proper signification is "small." *Waku-go* means "younger child."
10. See Sect. CVII.
11. *I.e.*, "the great lord of Hatabi." *Hatabi* is altogether obscure.
12. *Oho-kusaka no miko*. For *Kusaka* see Sect. CL, Note 2.
13. *I.e.*, "the young lady of Hatabi." Conf. Note 11.
14. *Nagahi-hime*. This name is obscure.
15. *Kusaka-be* is an alternative form of *Kusaka*. The compound therefore signifies "young princess of Kusaka."
16. This name and the following have already appeared in the genealogies of the preceding reign (Sect. CIV.)
17. These were the Emperors Ki-chiû, Han-zai, and In-giyô.

[SECT. CXX.—EMPEROR NIN-TOKU (PART II.—VARIOUS DEEDS).]

In the august reign of this Heavenly Sovereign the Kadzuraki Tribe¹ was established as the august proxy of the Empress, Her Augustness Iha-no-hime. Again the Mibu

Tribe² was established as the august proxy of the Heir Apparent, His Augustness Izaho-wake. Again the Tajihi Tribe³ was established as the august proxy of His Augustness Midzuna-wake. Again the Oho-kusaka Tribe⁴ was²⁶⁹ established as the august proxy of King Oho-kusaka, and the Waka-kusaka Tribe⁵ was established as the august proxy of King Waga-kusaka-be. Again people from Hada were set to labour, and the embankment at Mamuta⁶ and also the granaries of Mamuta were made. Again the Pool of Wani⁷ and the Pool of Yosami were made. Again the Naniha Channel⁸ were dug, and [the waters of the rivers] led to the sea. Again the Wobashi Channel⁹ was dug. Again the port of the inlet of Sumi¹⁰ was established.

1. *Kadzuraki-be*. For Kadzuraki see Sect. LV, Note 1.

2. *Mibu-be*. Motowori quotes approvingly a derivation of the "gentile name" of Mibu from *Bi-fuku-mon* (美福門), the name of a gate which the first bearer of the name is related to have constructed. Taking into account the letter-changes which occurred in older times in the passage of words from Chinese into Japanese, the etymology is plausible enough.

3. *Tajihi-be*. Tajihi is the name of a place in Kahachi, and is of uncertain origin.

4. *Oho-kusaka-be*. This tribe of course took its name simply from that of Prince Oho-kusaka.

5. *Waka-kusaka-be*. A similar observation to that in the last applies to this name.

6. See Sect. LIII, Note 1.

7. *Wani no ike*, in the province of Kakechi. *Wani* signifies "crocodile," and it was also the name of the Korean personage mentioned in Sect. CX (Note 6). But the reason why the Pool here spoken of was so called does not appear. The Pool of Yosami has already been mentioned in Sect. LXII (Note 85). Motowori supposes that it must have dried up during the interim.

8. *Naniha no hori-ye*. Motowori tells us that the regularization of

the channels of the Yodo and Yamato River, whose mouths nearly meet at this point with various intersecting branches, is what is here intended to be referred to.

9. *Wobashi no ye*. *W'e-bashi* ("little bridge") is the name of a village in the province of Settsu.

10. *Sumineye no iku*. Close of Naniha; it is the modern *Sunniyoshi*. Conf. Sect. X, Note 22.

[SECT. CXXI.—EMPEROR NIN-TOKU (PART III.—HE REMITS THE TAXES).]

Thereupon the Heavenly Sovereign, ascending a lofty mountain and looking on the land all round, spoke, saying: "In the whole land there rises no smoke; the land is all poverty-stricken. So I remit¹ all the people's
270 taxes and [forced labour] from now till three years [hence]." Therefore the great palace became dilapidated, and the rain leaked in everywhere; but no repairs were made. The rain that leaked in was caught in troughs,² and [the inmates] removed from [its reach] to places where there was no leakage. When later [the Heavenly Sovereign] looked on all the land, the smoke was abundant in the land. So finding the people rich, he now exacted taxes and forced labour. Therefore the peasantry³ prospered, and did not suffer from forced labour. So in praise of that august reign, it was called the reign of the Emperor-Sage.⁴

1. Motowori's reading of this Verb in the Imperative Mood (as if containing an order addressed by the monarch to his ministers) seems less natural than the order reading in the Indicative, which accordingly the translator has followed.

2. There is uncertainty as to the exact character in the original.

But the older editors read it as the Japanese word *hako*, "boxes," while Motowori prefers *hi*, "tubs." "Troughs" seems to conciliate both views, and to be also appropriate to the use mentioned in the text.

3. Or simply, "the people." But the expression 百姓 is generally used in Japanese of the peasantry only.

4. 聖帝: If, following most texts, we omitted the final character 世, "reign," the English translation would be "in praise of that august reign, [the Heavenly Sovereign] was called the Emperor-Sage."

[SECT. CXXII.—EMPEROR NIN-TOKU (PART IV.—HE LOVES
PRINCESS KURO).]

His Empress, Her Augustness Iha-no-hime, was exceedingly jealous. So the concubines employed by the Heavenly Sovereign could not even peep inside the palace; and if anything happened,¹ [the Empress] stamped with jealousy. Then the Heavenly Sovereign, hearing of the regular beauty of Princess Kuro,² daughter of the Suzerain of Ama in Kibi,³ and having sent for her, employed her. But she, afraid of the Empress's jealousy, fled down to her native land. The Heavenly Sovereign, gazing from an upper story upon Princess Kuro's departure by boat upon the sea, sang saying:

"In the offing there are rows of small
boats. My wife Masadzuko of Kurozaki
goes down towards her [native] land."⁴

So the Empress was very angry on hearing this august Song, and sent people to the great strand⁵ to drive Princess Kuro ashore, and chase her away on foot.⁶ Thereupon the Heavenly Sovereign, for love of Princess Kuro, deceived the Empress, saying that he wanted to see the Island of Ahaji.⁷ And when he made his pro-

gress and was in the Island of Ahaji, he, gazing afar, sang saying :

"When, having departed from the point of wave-beaten Naniha, I look at the country,—the Island of Aha, the Island of Onogoro, and also the Island of Ajimasa are visible. The Island of Saketsu is visible."⁸

- 272 Forthwith passing on from that island, he made a progress to the land of Kibi. Then Her Augustness Princess Kuro made him grandly reside at a place among the mountain-fields,⁹ and presented to him great august food. When for this [purpose] she plucked cabbage in that place to boil into great august soup, the Heavenly Sovereign went to the place where the maiden was plucking the cabbage, and sang, saying :

"Oh! how delightful it is to pluck with a person of Kibi the cabbage sown in the mountain fields!"¹⁰

When the Heavenly Sovereign made his progress up,¹¹ Princess Kuro presented an august¹² Song saying :

"Even though the west wind blow up towards Yamato, and the clouds part, and we be separated, shall I forget [thee]?"¹³

- 273 Again she sang, saying :

"Whose spouse is it that goes towards Yamato? Whose spouse is it that creeps from beneath like hidden water?"¹⁴

1. Motowori shows by collating various passages in other ancient works that this is the probable signification of the curious expression in

the original, *kotodatcha* (言立者 for 事立者). The reference of course is to the occurrence of anything noteworthy among the concubines, such as the birth of a son, etc.

2. *Kuro-hime*, i.e. "black princess," probably meaning "black-haired princess."

3. *Aibi no Ama no atshe*. Of this family nothing is known. *Ama* signifies "fisherman." *Aibi* is the name of a province.

4. Thus interpreted (according to Moribe), the general sense of the Song is quite clear. The word *Masotanko*, considered by Moribe to be one of the names of Princess Kuro, is however not so understood by Motowori, who is inclined to see in it rather an Honorific description of her. *Kurotsuki* likewise (i.e., "black cape," the word *kuro* seemingly containing an allusion to the name of the Princess) is but the best of many emendations of the name as it stands in the text, viz., *Furusaya*. See Motowori's Commentary, Vol. XXXV. p. 33, for all the possible emendations proposed by him or his predecessors.

5. *Sei*, of the neighbourhood of Naniha. Or possibly *Oho-ura* ("Great Strand") should be taken as the name of a place, though Motowori does not suggest such a view.

6. *I.e.*, to make her perform the journey on foot.

7. See Sect. V, Note 3.

8. Moribe, commenting on the import of this Song, says: Though the alleged reason was a tour of inspection, it was truly out of love for Princess Kuro that the Monarch had undertaken the journey. When her vessel could no longer be descried, he could still alas! see the islands that remained behind,—the Island of Aha and the Island of Ajimasa; he could still, alas! see the Islands of Onogoro and Saketsu. Alas for him left alone, parted from his love! Though he spoke not openly, those around him understood the under-current of his "words." —"Wave-beaten" is the accepted interpretation of *oshiteru ya* (or *oshiteru*), the Pillow-Word for Naniha. For the Islands of Aha and Onogoro see respectively Sect. IV, Note 5 and Sect. III, Note 5. Of the Islands of Ajimasa and Saketsu nothing is known. *Ajimasa* is the name of a species of palm, the *Livistona sinensis*, and Motowori supposes that one of the islands in that neighbourhood may anciently have received its name from the palm-trees growing on it. Palms of any kind are, however, not very common in Japan, and seem only to grow when specially cultivated.

9. Motowori thinks we should in this place understand the word *yama-gata* (for *yama-ogata*) as the name of a place. But in the Song

which immediately follows, it must certainly be taken in its etymological sense of "mountain-fields," and it seems therefore quite inconsistent to translate it differently here. Moreover it is allowed that no such place as Yamagata in Kibi is anywhere made mention of.

10. The import of this Song is perfectly clear, "the person of Kibi" being of course the Imperial poet's lady-love.

11. *I.e.*, was about to start back to the capital, which was in the province of Settsu.

12. This Honoricific seems so out of place (seeing that it is not applied to the Emperor's own Songs given in this Section), that it is supposed by the commentators to be an erroneous addition to the text.

13. We might also translate thus: "Even though we be separated, as the clouds that part owing to the west wind blowing up towards Yamato, etc.,"—for the initial lines of the poem which contain the allusion to the wind and to the clouds are simply a Preface, and their import may therefore at will be either considered separately, or else made continuous with that of the rest of the poem.

14. The meaning of this Song is: "Whose spouse is it that returns to Yamato? Whose spouse is it that comes thus secretly to make love to me, like a stream flowing underground?"—The allusion contained in the twice repeated words "whose spouse" is of course to the Empress. The poetess, full of tenderness for the Emperor, regrets for his sake, as well as for her own, that he should be the husband of so jealous a wife. "Hidden water" is the accepted interpretation of the Pillow-Word *kamori-dan no*, which is with apparent reason supposed to be a contraction of *kamori-midan no*.

[SECT. CXXIII.—EMPEROR NINTOKU (PART V.—THE
EMPRESS RETIRES TO YAMASHIRO)]

After this time the Empress made a progress to the land of Ki in order to pluck aralia-leaves for a copious feast;¹ and in the meanwhile the Heavenly Sovereign wedded Yata-no-waki-iratsume. Hereupon, when the Empress was returning in her august vessel loaded full

of aralia-leaves, a coolie from Kozhima² in the land of Kibi, who was in the service of the Superintendent of the Water-Directors,³ being on his way off to his own country, met at the great passage⁴ of Naniha the vessel of a lady of the train⁵ who had got behind, and forthwith told her, saying: "The Heavenly Sovereign has recently⁶ wedded Yata-no-waki-iratsume, and plays with her day and night. It must probably be because the Empress has not heard of this thing, that she quietly makes progress for pleasure." Then the lady of the train, having heard this narrative, forthwith pursued and reached the august vessel, and reported everything exactly as the coolie had told it. Hereupon the Empress, greatly vexed and angry, threw away into the sea all the aralia-leaves which she had put on board the august vessel. So the place [where she did so] is called by the name of Cape Mitsu.⁷ Forthwith without entering the palace, but taking her august vessel away [from it]⁸ and ascending the channel,⁹ against the current, she made a progress up into Yamashiro by the river.¹⁰ At this time she sang, saying:

"Oh! the river of Yamashiro where the seedlings grow in succession! As I ascend, ascend the river, oh! on the bank of the river [there] stands growing a *sashibu*!—a *sashibu*-tree; below it stands growing a broad-foliaged five hundred [-fold branching] true camellia-tree; oh! he who is brilliant like its blossoms, widely powerful like its foliage, is the great lord."¹¹

Forthwith going round by Yamashiro,¹² and arriving at the entrance of the Nara Mountain,¹³ she sang, saying:

"Oh! the river of Yamashiro where the seedings grow in succession! As I ascend, ascend to Miya, I pass Nara, I pass Yamato with its shield of mountains; and the country I fain would see is Takamiya in Kadzuraki, the neighbourhood of my home."¹¹

276 Having sung thus, she returned and entered for some time into the house of a person from Kara¹² named Nurinomi¹³ at Tsutsuki.¹⁷

1. See Sect. CVII, Note 7.

2. *I.e.*, "small island." It is first mentioned in Sect V (Note 29).

3. See Sect. XLVII, Note 18.

4. *Okawari*. The mouth of the River Yodo is meant to be designated by this name.

5. The original expression *kura-bito-me* (倉人女) is obscure, being met with nowhere else in Japanese literature. Motowori conjectures that the function exercised by this lady was one connected with the Emperor's privy purse.

6. The text has the character 皆, "all," which makes no sense; and Motowori (following Mabuchi) reasonably amends it to 比日, recently, "just now."

7. *Mitsu no taki*. *Mitsu*, signifying "three," is supposed by the author to refer to the three-cornered leaves of the aralia (the name of the latter being *mitsuna gushiku*); but a more likely opinion is that which would have us take *mitsu* as two words, in the sense of "august harbour." In the parallel passage of the "Chronicles," we are told that the place was called *Kashiku no watari*, *i.e.*, "Oak passage."

8. *I.e.*, going on up the river without stopping at Naniha where the palace was.

9. *I.e.*, the artificial bed of the river mentioned in Sect. CXX, Note 8.

10. *I.e.*, the River Yodo.

11. The meaning of this Song is: "As I make my way up the river by boat, I see a *zashiku* (the name of a tree which cannot now be identified), below which,—that is to say nearer to the water,—there grows a

camellia-tree, wide-spreading and full of blossoms. Ah! how the sight of the sturdy brilliant beauty of this camellia-tree brings back my lord and master to my mind!"—It must be remembered that in Japan the camellia-trees grow to a size far superior to that reached by their representatives in Europe. *Tsuginefu*, rendered according to the view taken by Motowori and Moribe by the phrase "where the seedlings grow in succession," is the Pillow-Word for Yamashiro, and its import is disputed. The interpretation here adopted considers it to refer to the regular succession of young trees planted on a mountain's side when a tract of older timber has been cut down. Mabuchi, in his "Dictionary of Pillow-Words," sees in it, on the contrary, a reference to the rising of peak upon peak in a mountainous district (*tsugi-ne fu* = 次嶺經). Both interpretations rest on the connection between this term and *yama*, the first half of the name of the province of Yamashiro, which it qualifies. "Five hundred [-fold branching]" and "true" are ornamental epithets applied by the poetess to the camellia-tree. Moribe would take the syllable *ma*, "true," in the sense of *ha*, "leaf;" but this seems less good.

12. For the straight road from Naniha in Settsu to Nara in Yamato would have taken her through the province of Kafuchi, and not through Yamashiro.

13. *I.e.*, the pass or hill leading from the district of Sagara in Yamashiro to Nara in Yamato. For Nara see Sect. LXXII, Note 23.

14. This Song expresses the Empress's desire to return to her parental house at Takamiya in the district of Kadzumi, —a desire which, however, her restless frame of mind did not allow her to fulfil.—The Pillow-Word for Yamashiro, which here recurs, has already been discussed in Note 11. There are two other Pillow-Words in this Song,—*awamiyashi*, which is prefixed to Nara, and *wo-date* (or *wo-date-yama* according to the old reading, or *wo-date tatsu* according to another reading), which is prefixed to Yamato. The former of these is so obscure that, rather than attempt to render it into English, the translator prefers to refer the student to the remarks of the various commentators,—Mabuchi *loc. cit.* in his "Dictionary of Pillow-Words," Motowori in his Commentary, Vol. XXXVI, pp. 22-24, and Moribe *in loco*. *Wodate* [*yama*] seems to refer undoubtedly to the circle of mountains that guard the approach to the province of Yamato, and it has been rendered accordingly. The great difficulty of the Song lies in the line rendered "ascend to Miya," and the commentators from Keichū downwards make all sorts of efforts to explain it. Moribe's view, according to which the word should be re-

ganled as a familiar abbreviation of Takamiya, naturally used by one whose native place it was, seems the most acceptable. Motowori takes the line to signify: "When I ascend put the palace [of Naniha]."

15. 韓, *i.e.*, Korea.

16. For *Nuri no ooi*, *i.e.*, "the Grandee of Nuri." Nuri is probably a corrupt form of some Korean name.

17. Or Tadzaki, in Yamashiro. Etymology obscure.

[SECT. CXXIV.—EMPEROR NIN-TOKU (PART VI.—HE FOLLOWS THE EMPRESS INTO YAMASHIRO).]

The Heavenly Sovereign, having heard that the Empress had made a progress up by Yamashiro, made a person,—a retainer called by the name of Toriyama,¹—give an august Song,² which said:

"Reach [her] in Yamashiro, Toriyama!
Reach [her]! reach [her]! Ah! wilt thou
reach and meet my beloved spouse?"³

Again he continued by despatching Kuchiko, Grandee of Wani,⁴ and sang, saying:

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"Wilt thou be without thinking even of the
Heart that is in the moor of Ohowiko, the
moor of Ohowiko, that is by Takaki at
Mimoro?"⁵

Again he sang, saying:

"If indeed I had pillowed [my head] on thy
white arra like the whiteness of the roots,
the great roots, that were beaten with
wooden hoes by the women of Yamashiro
where the seedlings grow in succession,
[then] mightest thou say, 'I know [thee]
not!' "⁶

So when the Grandee of Kuchiko was repeating this ²⁷⁸ august Song [to the Empress], it was raining heavily. Then upon his, without avoiding the rain, coming and prostrating himself at the front door of the palace,⁷ she on the contrary went out at the back door; and on his coming and prostrating himself at the back door of the palace, she on the contrary went out at the front door. Then, as he crept backwards and forwards on his knees in the middle of the court, the streams of water⁸ reached to his loins. Owing to the grandee being clad in a garment dyed⁹ green and with a red cord, the streams of water brushed against the red cord, and the green all changed to red colour. Now the Grandee of Kuchiko's younger sister Princess Kuchi¹⁰ was in the service of the Empress.¹¹ So Princess Kuchi sang saying :

"Oh! how tearful is my lord elder brother,
saying things in the palace of Tsutsuki in
Yamashiro!"¹²

Then when the Empress asked the reason,¹³ she replied, saying: "He is my brother, the Grandee of Kuchiko." Thereupon the Grandee of Kuchiko and also his younger sister Princess Kuchi and likewise Nurinomi [all] three took counsel [together], and sent to report to the Heavenly ²⁷⁹ Sovereign, saying: "The reason of the Empress's progress is that there are [some] insects reared by Nurinomi,—strange insects changing in three ways,¹⁴ once becoming creeping insects, once becoming cocoons,¹⁵ and once becoming flying birds¹⁶—and it is only to go and look at them that she has entered into [Nurinomi's house]. She has no strange intentions."¹⁷ When they had thus reported, the Heavenly Sovereign said: "That being so, I want to go and see [these insects], as

I think [they must be] strange;" [and with these words] he made a progress up from the great palace. When he entered into Nuri-nomi's house, Nuri-nomi, had already presented to the Empress the three-fold insects reared by him. Then the Heavenly Sovereign augustly stood at the door of the palace where the Empress dwelt, and sang, saying:

"Pure as the great roots that were beaten with their wooden hoes by the women of Yamashiro where the seedlings grow in succession;—it is because thou spokest tumultuously that I come in here [with my retainers numerous] as the more and more flourishing trees that I look across at."

280 These six Songs by the Heavenly Sovereign and by the Empress are Changing Songs which are Quiet Songs.¹⁰

1. This name signifies "bird-mountain." The commentators presume that it contains an allusion to the fact of its bearer being an Imperial courier.

2. This is the actual sense conveyed by the original 使會人名 朝鳥山人送御歌, and we naturally infer that Toriyama was made the bearer to the Empress of the following Song. The Song itself, however, is addressed not to her, but to Toriyama on his departure. On the other hand, the two poems which follow are evidently for the Empress, and it is impossible to suppose that the first messenger was not likewise intended to convey to her some poetic missive. All that we can do is to render the text as it stands, and to suppose it corrupt.

3. The meaning of this Song is: "Oh Toriyama! pursue her into Yamashiro! I tremble at the thought of the possibility of thy not finding her."

4. *Wani no omi Kuchiko* (further on he is mentioned as *Kuchiko no omi*, i.e. "the Grandee [of] Kuchiko.") *Kuchi-do* may be interpreted

to mean "mouth child" and Moribe thinks that this personage was so called on account of the verbal messages of which he was made the bearer. The translator would prefer to consider *ko* as an abbreviation of *hiko*, "prince," especially as the sister's name is *Kuchi-hime*, where the word *hime* must mean "princess."

5. This Song is so obscure that Motowori and Moribe differ completely as to its interpretation. The translator has followed Moribe, though by no means persuaded that the latter has hit on the proper signification. According to this view, the Emperor makes a pun on the word "heart," which is supposed to have been the name of a pool situated on the moor of Ohowiko near Takaki at Mimoro,—all names of places with which the Empress was familiar,—and reproaches her for having no thought of *his* heart which beats so lovingly for her. Motowori, on the other hand, thinks that the poem proper consists only of its last two lines (in the English translation they necessarily come first): "Wilt thou be without thinking even of the heart?"—and that all the rest is a "Preface" to the Pillow-Word *kimo-mukufu* by which the word *kokoro*, "heart," is preceded. As for *ohowiko* and *takaki*, they are taken, not as names of places, but as common Nouns. According to this view of the structure of the Song, it ceases (with the exception of its last two lines) to have any rational signification, and it is needless to attempt to translate it for the English reader. Persons familiar with Japanese are therefore referred to Motowori's Commentary, Vol. XXXVI, pp. 34-36.

6. The meaning of this Song is: "If thou and I had not so long been spouses, then indeed mightest thou break with me, and declare that thou knowest me not. But how canst thou so far forget our wedded life as to desert me now?"—The "great root," *oho-ne*, is the modern *dai-kon* (*Raphanus sativus*), a kind of radish which is a favourite vegetable with the Japanese and is distinguished by its brilliantly white appearance. "Beaten" here signifies "dug up." The use of the Past Tense is curious. *Ko-guho*, here in accordance with Motowori's view rendered "wooden hoes," is interpreted by Moribe to mean "little hoes." "Where the seedlings grow in succession" is the English rendering of *tugui-ne fu*, the Pillow-Word for Yamashiro (see Sect. CXXIII Note 11).

7. The Empress was lodging with a private individual, but her presence warrants the application of the term "palace" to his house.

8. It was raining too hard for the water to stop on the surface in the shape of puddles, so it streamed off in little rivulets.

9. Literally, "rubbed." See Introduction p. xxx. Instead of "green,"

we might equally well translate by "blue." The garment intended must be the upper garment or coat.

10. *Kuchi-hime*.

11. Literally, "respectfully served the Empress."

12. The meaning of these lines, which can only be called poetry because they are in metre, is plain: in them the speaker draws the Empress's attention to the pitiful condition of the messenger who is doing his best to deliver to her the Emperor's message. Probably the reading in our text has been corrupted; for that in the "Chronicles," which may be translated thus: "Oh! how tearful am I when I see my lord elder brother," etc., is much preferable.

13. *Sail*, of her attendant thus taking the messenger's part.

14. Literally, "colours."

15. This is Motowori's conjectural restoration of the reading of this word, which in all the texts is hopelessly corrupt.

16. According to another reading, "flying insect."

17. *Ze*, "she is not meditating any evil conduct."

18. The Song consists of two divisions, the first of which is but a Preface for the second, the pivot being formed by the word *sawa-sawa ni*, which has the meaning of "pure" "cool," or "refreshing," with reference to what precedes it, and the meaning of "tumultuously" (*sawa-sawa ni = sawagashiku*) when taken together with what follows. The difficulties which present themselves in the first division have all been explained in Note 11 to the last and in Note 6 to the present Section. The general sense of the second division is plain enough; but the precise application of the comparison to the "more and more flourishing trees" is obscure. Motowori's view has been adopted by the translator, and the words in brackets supplemented accordingly. Moribe prefers to consider that the reference is to the repeated visits first of the Emperor's messengers and afterwards of the Emperor himself. The words "look across at" must be explained by supposing that the trees were in the neighbourhood of Nurinomi's house; they were shoots springing up from roots that had been cut down close to the ground.

19. The commentators thus explain these obscure expressions: "A Quiet Song is one which is sung to a tranquil tune. A Changing Song is one temporarily sung while the tone (mode?) is changing." The six Songs in question must be supposed to have combined both characteristics.

[SECT. CXXV.—EMPEROR NIN-TOKU (PART VIII.—HE LOVES
YATA-NO-WAKI-IRATSUME)]

The Heavenly Sovereign, loving Yata-no-waki-iratsume, deigned to send her an august Song. That Song said :

"Will the one sedge-stem of Yata, having
no children, wither as it stands? Poor
sedge-moor! Sedge-moor indeed is what
I may say—poor pure girl!"

Then Yata-ne-waki-iratsume replied in a Song, saying :

"Even though the one sedge-stem of Yata
be alone, if the Great Lord say it is right
even though it be alone [it is right]."²

So the Yata Tribe³ was established as the august
proxy of Yata-no-waki-iratsume.

1. In this Song the Emperor consoles with his mistress on her childlessness: "Will the single sedge on the moor of Yata die without leaving any offspring? Sedge, indeed! Yes, sedge is the term I use for my metaphor, but what is in my thoughts is the girl I love."—There is in the original a *jeu-de-mots*, not capable of translation into English, between *suge* or *suga*, "sedge," and *sugashi* "pure."

2. The girl replies: "Even though I be childless, I care not if my lord cares not."

3. *Yata-be*

[SECT. CXXVI.—EMPEROR NIN-TOKU (PART VIII.—DEATH OF
KING HAYABUSA-WAKE AND QUEEN MEDORI)]

Again the Heavenly Sovereign begged for his younger half-sister Queen Medori, using as middle-man his younger brother King Haya-busa-wake. Then Queen Medori²⁸¹ spoke to King Hayabusa-wake, saying: "Owing to the

violence of the Empress, [the Heavenly Sovereign] has not deigned to take Yata-no-waki-iratsume [into the Palace]. So I will not respectfully serve him. I will become the wife of Thine Augustness." Forthwith they wedded each other, wherefore King Hayabusa-wake made no report [to the Heavenly Sovereign¹]. Then the Heavenly Sovereign, going straight to the place where Queen Medori dwelt, stood on the door-sill of the palace. Hereupon, Queen Medori being at her loom, was weaving garments. Then the Heavenly Sovereign sang, saying:

"Oh! for whom may be the garments that
my Great Lady Medori weaves?"²

Queen Medori replied in a Song, saying:

"For an august veil for the high-going
Falcon-Lord."³

So the Heavenly Sovereign, perceiving her feelings, returned into the palace. At this time⁴ when her husband King Hayabusa-wake came, his wife Queen Medori sang, saying:

"The lark flies to heaven. Oh! high-going
Falcon-Lord, catch the wren."⁵

282 The Heavenly Sovereign, hearing this Song,⁶ forthwith raised an army, wishing to slay King Hayabusa and Queen Medori, who then fled away together, and ascended Mount Kurahashi.⁷ Thereupon King Hayabusa-wake sang, saying:

"Owing to the steepness of ladder-like
Mount Kurahashi, being unable to clamber
[up] the rocks, oh! she takes my hand!"⁸

Again he sang, saying:

"Though ladder-like Mount Kurahashi be

steep, it is not steep when I ascend it
with my younger sister."

So when they fled thence, and reached Soni in Uda,⁹
the Imperial¹⁰ army pursued, overtook, and slew them.

1. *Sail*, of the success of his mediation.

2. Or, "for whom is the loom [employed], with which my Great Lady Medori weaves?—The word *hata* in Archaic Japanese signifies both "garment" and the instrument which is used to weave a garment, i.e. a "loom" (服 and 機). In later times the second meaning has prevailed to the exclusion of the first.

3. There is here a play on the name of the Queen's paramour Hayabusawake, which signifies "Falcon-Lord" as in the translation.—The parallel passage of the "Chronicles" gives these two Songs as a single one which is put into the mouth of Queen Medori's handmaidens,—is a more acceptable version of the incident.

4. Motowori suspects that there is here an error in the text, which should, according to him, read: "After this."

5. The gist of this Song is an insigation to murder the Emperor (whose name was *Oho-naraki*, i.e., "Great Wren" conf. Sect. CIV, Note 18), addressed to the singer's husband (whose name was *Hayabusawake*, i.e., "Falcon-Lord"). But the allusion to the lake remains obscure. Keichū suggests that it is simply mentioned as a term of comparison for the falcon's power of flight, while Motowori opines that the meaning rather is: "The lark flies so high up to heaven that it would be hard to catch it; but the wren is an easy prey."

6. *Viz.*, as may be supposed, repeated by some fourth person.

7. *Kurakashi-yama*, in Yamato.

8. This Song, like the next, is too clear to stand in need of explanation. "Ladder-like" is an attempt to render the force of the Pillow-Word *hashi-tate*. See Mabuchi's "Dictionary of Pillow-Words," i.e., for the exact force attributed to it by Mabuchi.

9. For Uda see Sect. XLVI, Note, 14. The etymology of Soni is equally obscure.

10. The character 帝, though read by the commentators with the usual Japanese Honorific *mī*, "august," has here its proper Chinese signification of "Imperial."

[SECT. CXXVII.—EMPEROR NIN-TOKU (PART VIII.—QUEEN
MEDORI'S ARMLET).]

Chief Ohotate of Yamabe,¹ who was the generalissimo of that army, took the jewelled armlet which was wound round Queen Medori's august arm, and gave it to his own wife. After this time, when a copious feast² was to be held, the women of the various families all went to court. Then the wife of Chief Ohotate came with that Queen's jewelled armlet wound round her own arm.

283 Thereupon the Empress, Her Augustness Iha-no-hime, herself took the oak-leaves³ [full] of great august liquor and graciously gave them to the women of the various families. Then the Empress, recognizing the jewelled armlet, gave [the wearer] no oak-leaf [-full] of great august liquor, but forthwith sent her away;⁴ and sending for the husband, Chief Ohotate, said: "Owing to that King and Queen's impropriety, [the Emperor] deigned to send them away. This was nothing strange. And a slave such as thou despoils of the jewelled armlet that was wound round her august arm the body of his lady [that was still] warm, and gives it to his own wife!"—and forthwith he was condemned to death.⁵

1. *Yamabe no Ohotate no murashi*. The "gentile name" was *Yamabe no murashi*, and the personal name *Ohotate*, though the confused wording of this passage does not make it appear so. *Yamabe* signifies mountain (*i.e.*, hunters') tribe. *Ohotate* is "big shield."

2. See Sect. CVII, Note 7.

3. Or, perhaps rather "ashia-leaves" (*Conf.* Sect. CXXIII).

4. Or, "had her dragged away."

5. Literally, "was granted the punishment of death," or "[the Emperor] deigned to condemn him to death."

[SECT. CXXVIII.—EMPEROR NIN-TOKU (PART IX.—A WILD-GOOSE LAYS AN EGG).]

Another time, the Heavenly Sovereign, when about to hold a copious feast,¹ made a progress to the Island of Hime,² just when a wild-goose had laid an egg on that island. Then, sending for His Augustness the Noble Take-uchi, he asked him in a Song about the laying of an egg by a wild goose. This Song said :

"Court Noble of Uchi! thou indeed art a long-lived person. Hast thou [ever] heard of a wild-goose laying an egg in the land of Yamato?"³

Hereupon the Noble Take-uchi spoke in a song, saying : :84

"August Child of the high-shining Sun, it is indeed natural that thou shouldest deign to ask, it is indeed right that thou shouldest ask. I indeed am a long-lived person, [but] have not yet heard of a wild-goose laying an egg in the land of Yamato."⁴

Having thus spoken, he was granted the august⁵ lute and sang saying :

"Oh thou prince! the wild-goose must have laid the egg because thou wilt at last rule."⁶

This is a Congratulatory Incomplete Song.⁷

1. See Sect. CVII, 7.

2. *Hime-shima*, i.e., "Princess Island." The name is supposed to be connected with that of the goddess of Himegoso mentioned near the end of Sect. CXIV, and first occurs in Sect. V (Note 33).

3. The wild-goose goes far north at the approach of spring, and the translator is informed by Capt. Blakiston that the latter has not known

of any breeding even on the island of Yezo. The Emperor was therefore naturally astonished at so strange an occurrence as that of a wild-goose laying an egg in Yamato, and asks the Noble Take-uchi whether he had ever heard of the like of it before, Take-uchi being at that time more than two hundred years old (!) according to the chronology of the "Chronicles," and therefore the oldest and most experienced man in the Empire.—"Court Noble" represents the Japanese word *Ato* (for *Atomi*, believed by Motowori and Moribe to be derived from a *se omi* 番兄臣, lit. "my elder brother minister" but used simply as a title). The words *Uchi* and *Yamato* are preceded in the original by their respective Pillow-Words *tanaki-haru* and *soramitsu*, whose force it is impossible to render in English, and whose origin indeed is obscure. The words rendered "laying an egg", are literally "giving birth to a child."

4. This Song is too clear to need explanation. As in the preceding one, Yamato is accompanied by the Pillow-Word *sora-mitsu*.

5. Or, "Imperial."

6. *I.e.*, say Motowori and Moribe, who refer this episode to a time previous to Nin-toku's accession, "The wild-goose has laid an egg in token of the future accession to the throne." The translator prefers the view expressed by Keichin in his *Kô-Gan Sâs*, and adopted in the "Explanation of the Songs in the Chronicles of Japan," that the words *tsuki ni* "at last," must here be taken in the sense of "long," and the Song interpreted to mean "The wild-goose lays an egg as an omen that thy reign will be a long one." This view is supported by the story in the "Chronicles," which places the Song in the Emperor's fiftieth year and gives him thirty-six years of subsequent existence, thus making the prophecy amply fulfil itself, as one would expect that it should do in the pages of such a work. According to the other view, the text of the "Chronicles" calls for emendation.

7. *Higi-uta no kata-uta*. For "Incomplete Song" see Sect. LXXXIX, Note 14.

[SECT. CXXIX.—EMPEROR NIN-TOKU (PART X.—A VESSEL IS 285
MADE INTO A LUTE.).]

In this august reign there was a tall tree on the west of the river Tsuki.¹ The shadow of this tree, on its being struck by the morning sun, reached to the Island of Ahaji:² and on its being struck by the evening sun, it crossed Mount Takayasu.³ So the tree was cut down and made into a vessel,—and a very swift-going vessel it was. At the time, this vessel was called by the name of Karanu.⁴ So with this vessel the water of the Island of Ahaji was drawn morning and evening, and presented as the great august water.⁵ The broken [pieces] of this vessel were used [as fuel] to burn salt and the pieces of wood that remained over from the burning were made into a lute, whose sound re-echoed seven miles⁶ [off]. So [some one⁷] sang, saying:

“Karanu was burnt [as fuel] for salt; the remainder was made into a lute; oh! when struck, it sounds like the wet plants standing rocked on the reefs in the middle of the harbour,—the harbour of Yura.”

This is a Changing Song which is a Quiet song.⁸ 286

1. This is Morbe's reading (given without any comment) of the original characters 尾寸. Motowori pronounces them corrupt; but, having no emendation to propose, simply leaves them without any *kana* reading.

2. See Sect. V, Note 3.

3. *Takayasu no yama*, in the province of Kahachi. The characters with which the name is written signify “high and easy.”

4. The significance of this name, written 枯野, remains obscure notwithstanding the efforts of the commentators to explain it.

5. *I.e.*, this vessel was used to bring over every morning and evening

the water for the Imperial household, which was drawn on the Island of Ahaji.

6. *里*, the Chinese *li* Japanese *ri*. The length of the *ri* has varied greatly at different times and in different parts of the country. The modern standard Japanese *ri* is equivalent to about 2.44 English statute miles; but Motowori supposes the *ri* of the epoch mentioned in our text to have been less than one-seventh of that distance.

7. In the "Chronicles" this story is placed in the reign of the Emperor O-jin, and the Song is attributed to that monarch.

8. In this Song the sound of the twanging of the lute that had been made from the remnant of the boat Karanu is compared to the rustling of the plants standing half out of water on the reefs in the harbour of Yura.—The compound word *kaki-hiku*, rendered by "struck," signifies literally "scratched and struck," the lute being struck with the nail. The onomatopoeic word *saya-saya*, of which "sound" is but a colourless equivalent, represents both the delightful ring of the lute and the rustling of the sea-plants. What plants are intended by the expression "wet plants" (*nodu no ki*) is a point that has been much disputed. Moribe even thinks that the term is meant for the name of a particular species of (apparently) coral now found in the island of Hachijō. Yura is in the Island of Ahaji.

9. See Sect. CXXIV, Note 19.

[SECT. CXXX.—EMPEROR NIN-TOKU (PART XI.—HIS AGE AND
PLACE OF BURIAL.

The august years of this Heavenly Sovereign were eighty-three. His august mausoleum is on the Ear-Moor of Mozu.¹

1. *Mozu no mimi-kari*. The origin of this singular name is thus explained in the "Chronicle" (Emperor Nin-toku, 67th year, Winter, 10th Moon): "[The Emperor] made a progress to the moor of Ishiden in Kafuchi to fix the site of his mausoleum. On the day when the construction of his mausoleum was begun, a deer suddenly ran out from the middle of the moor, rushed into the midst of the coolies, fell down, and

died. The suddenness of its death causing astonishment, its wound was looked for, whereupon a shrike came out of its ear, and flew away. So on looking into the ear, it was found to be all eaten away. So that is the reason why the place is called *Mou no mimi-hara* (the Shrike's Ear-Moor.)"

[SECT. CXXXI.—EMPEROR RI-CHIŪ (PART I.—GENEALOGIES).]

His Augustness Iza-ho-wake dwelt in the palace of Wakasakura at Ihare,¹ and ruled the Empire. This Heavenly Sovereign wedded Her Augustness Princess Kuro,² daughter of the Noble of Ashida,³ child of So-²⁸⁷tsu-biko of Kadzuraki,⁴ and begot august children: King Oshiha of Ichinobe;⁵ next King Mima;⁶ next his younger sister Awomi-no-iratsume,⁷ another name for whom was Ihi-toyo-no-iratsume.⁸

1. For *Ihare* see Sect. XLIII, Note 26. *Waka-sakura* signifies "young cherry-tree." The origin of the name is traced, rightly or wrongly, to an incident mentioned in the "Chronicles" under the reign of this Emperor, 3rd year.

2. *Kuro-hime* i.e., "black princess." The same name occurs several times, and has reference to the black hair of the person so designated.

3. *Ashida no mikoto*. *Ashi-da* signifies "reed-moor." It is the name of a place in Yamato.

4. *Kadzuraki no So-tsu-biko*. For this name, which is here abbreviated, see Sect. LXI, Note 55.

5. *Ichinobe no Oshiha no mikoto*. Ichinobe is in the province of Yamashiro, and the name seems to mean "near the market." The name of *Oshiha* refers to the "uneven teeth" of this personage which are mentioned in Sect. CLXVII (near Note 5).

6. *Mima no mikoto*. The signification of this name is quite obscure.

7. *Awomi no iratsume*. *Awomi* is supposed by Motowori to be the name of a place.

8. *Ihi-toyo no iratsume*. *Ihi-toyo* is supposed by Motowori to be the name of a bird, perhaps a kind of owl.

[SECT. CXXXII.—EMPEROR RI-CHIŪ (PART II.—HE IS TAKEN TO ISO-NO-KAMI)]

Originally, when dwelling at the palace of Naniha, [the Heavenly Sovereign] on holding a copious feast when at the great tasting,¹ was intoxicated with the great august liquor, and fell greatly and augustly asleep. Then his younger brother, King Sumi-no-ye-naka-tsu, wishing to take the Heavenly Sovereign, set fire to the great palace. Thereupon the Suzerain of Achi,² ancestor of the Suzerains of Aya³ in Yamato, having taken him away by stealth, set him on an august horse, and caused him to make a progress into Yamato. So [the Heavenly Sovereign] awoke on reaching the moor of Tajih, ⁴ and said: "What place is this?" Then the Suzerain of Achi said: "King Sumi-no-ye-no-naka-tsu set fire to the great palace; so I am fleeing with thee into Yamato." Then the Sovereign sang, saying:

288 "Had I known that I should sleep on the
Moor of Tajih, oh! I would have brought
my dividing matting,—had I known that
I should sleep!"⁵

On reaching the Pass of Hanifu⁶ and gazing at the palace of Naniha, the fire was still bright. Then the Heavenly Sovereign sang again, saying:

"The group of houses sparkingly burning,
as I stand and look from the Pass of
Hanifu, is in the direction of the house
of my spouse."⁷

So when they reached the entrance of the Ohosaka mountain,⁸ they met one woman. This woman said: "A number of men bearing weapons are barring [the

way across] the mountain. Thou shouldst cross it going round by way of Tagima."⁹ Then the Heavenly Sovereign sang, saying:

"Oh! on asking the way of the maiden
we met at Ohosaka, she tells not [the]
direct [way], but tells of the Tagima
way."¹⁰

So making his progress up, he dwelt in the temple of ²⁸⁹
the Deity of Isonokami.¹¹

1. *I.e.*, on the occasion of his performing the religious ceremony tasting the first rice of the season.

2. *Achi no atake*, supposed to be of Korean origin, and to be a descendant of 阿知, great grandson of the Chinese Emperor 靈帝.

3. *Aya no atake*. This family was of continental origin, *Aya* being the Japanese reading of the character 漢; see Sect. CXI, Note 2.

4. *Tajiki no nu*, in the provinces of Kahachi. The signification of the name is obscure.

5. This Song expresses the Monarch's regret at not having brought his mats with him.—From the expression used in the text (*tatsu-gomo*), the commentators suppose that such mats were used as a sort of screen to avert draughts. One proposal is to consider *tatsu* as the Verb *taturu*, "to set up," because these mats must have been "set up" round the room. But it agrees better with grammatical usage to take it in its other sense of "cutting," or "dividing," and to suppose that the mats were so called because they "cut off" the draught from the person sitting behind them.

6. Or "Hill of Hanifu," *Hanifu-zaka*, in the province of Kahachi.

7. The meaning of this Song is perfectly clear.

8. See Sect. LXIV, Note 25. The word rendered "entrance" here and below in the same context is literally "mouth."

9. See Sect. LXII, Note 49.

10. Moribe thus paraphrases this Song: "If the maiden whom I met at Ohosaka and whom I sought direction of had been a common mortal, she would have simply told me the shortest road. But now I see why it was that she bid me go round by way of Tagima: it was to preserve me from danger. Ah! she must have been a Goddess."—The

words *tada ni* generally have the sense of "directly," "immediately," and are indeed here so understood by Motowori. Mo ibe's interpretation, which has been followed by the translator, does but little violence to the text, and suits the general meaning better.

11. See Sect. XLV, Note 16.

[SECT. CXXXIII.—EMPEROR.—RI-CHIŪ (PART III.—HIS
REBELLIOUS BROTHER AND THE LATTEK'S
RETAINER SOBAKARI ARE SLAIN).]

Thereupon his younger brother His Augustness Midzu-ha-wake came, and and sent [to ask for] an audience.¹ Then the Heavenly Sovereign caused him to be told [these words]: "As I am in doubt whether perhaps Thine Augustness may [not] be of like mind² with King Sumi-no-ye-no-naka-tsu, I will not meet and speak with thee." [His Augustness Midzu-ha-wake] replied, saying: "I have no evil intent. I am not of like mind with King Sumi-no-ye-no-naka-tsu." [The Heavenly Sovereign] again caused him to be told [these words]: "If that be so, [do thou] now return down, and slay King Sumi-no-ye-no-naka-tsu, and come up [again hither]. At that time I will surely meet and speak with thee." So he forthwith returned down to Naniha, and deceived [a man] named Sobakari,³ a man-at-arms⁴ in the personal service of⁵ King Sumi-no-ye-no-naka-tsu, saying: "If thou wilt obey my words, I shall become Heavenly Sovereign, and will make thee prime Minister, to rule the Empire.⁶ How [would this be]?" Sobakari replied, saying: " [I will do] according to thy command." Then plenteously endowing that man-at-arms, he said: "If that be so,

slay the King." Thereupon Sobakari watched for the time when his King went into the privy, and thrust him to death with a spear. So when [His Augustness Midzu-ha-wake] was making his progress to Yamato taking Sobakari with him, he, on reaching the entrance of the Ohosaka mountain, thought [thus]: "Although Sobakari deserves very well of me, he has truly⁸ slain his lord. This is unrighteous. Nevertheless if I reward not his deed, I may be called untruthful; and if I quite carry out my promise, his intentions are on the contrary to be feared. So, though recompensing his deed, I will destroy his actual person." Therefore he said to Sobakari: "I will halt here to-day and bestow on thee the rank of Prime Minister, and to-morrow will [continue my] progress up." So a halt was made at the entrance to the mountain, a temporary palace forthwith built, a copious feast⁷ suddenly held, the rank of Prime Minister forthwith bestowed on the man-at-arms, and all the officials⁸ made to do obeisance [to him]. The man-at-arms, delighted, thought that he had accomplished his design. Then [His Augustness Midzu-ha-wake] said to the man-at-arms: "To-day I will drink liquor from the same cup as the Prime Minister." And when they drank together, a bowl⁹ large [enough] to hide the face was filled with the liquor presented.¹⁰ Hereupon the King's child drank first, and the man-at-arms drank afterwards. So when the man-at-arms was drinking, the great cup covered his face. Then [His Augustness Midzu-ha-wake] drew forth a sabre which he had laid under the matting, and cut off the head of the man-at-arms. Forth-with on the morrow he made his progress up. So the place was called by the name of Chika-tsu-Asuka.¹

291 Going up and reaching Yamato, he said: "I will halt here to-day and, having purified myself, will go forth to-morrow and worship at the temple of the Deity."¹² So that place is called by the name of Tōho-tsu-Asuka.¹³ So going forth to the temple of the Deity of Iso-no-kami, he sent to report to the Heavenly Sovereign that he had come up to serve him after accomplishing the work [with which he had been entrusted].¹⁴ So [the Heavenly Sovereign] sent for, and met, and spoke with him.

1. The original of this clause is very elliptical, consisting only of the two characters 令謂. The old reading joins thereto the characters 爾天皇, which according to Motowori form the commencement of the next sentence. The meaning is not affected by the change.

2. Literally, "heart." Similarly below, where the word "intent" is used in the translation.

3. The signification of this name is quite obscure.

4. *Hayabito*. The reader should compare Section XXXVIII. Note 11.

4. Literally, "closely accustomed to."

5. The original leaves it uncertain whether the words "to rule the Empire" should be applied to the speaker, to Sobakari, or to both; and the ambiguous application has therefore been preserved in the translation.

6. Literally, "already."

7. See Sect. CVII, Note 7.

8. Literally, "the hundred officials," a Chinese phrase, which has been met with before.

9. The character 鑄 used in the text implies by its radical that the bowl was of metal. It is an unauthorized form of 鑪 or 盤.

10. *Sent* by the prince to the man-at-arms.

11. *I.e.*, Nearer Asuka. The name is written 近飛鳥. The student should consult Motowori's note on this passage in Vol. XXXVIII, pp. 38-39 of his Commentary, to see what can be done towards reconciling the name, the characters it is written with, and the origin ascribed to it, all of which are so apparently incongruous.

12. *Sent* of *honokami*. This deity was the sword forming the subject of the legend narrated in Sect. XLV.

13. 遠飛鳥, i.e. Further Asuka. *Conf. Note.*

14. This is the gist of the original phrase, which will not bear literal translation into English: 政既平此參上傳之.

[SECT. CXXXIV.—EMPEROR RI-CHIŪ (PART IV.—
VARIOUS DEEDS).]

The Heavenly Sovereign thereupon first appointed the Suzerain of Achi to the office of Treasurer,¹ and likewise bestowed on him domains.² Again in this august reign the name of Waka-sakura Tribe³ was granted to the Grandees of the Waka-sakura Tribe.⁴ Again the gentile name⁵ of Dukes of Himeda⁶ was granted to the Dukes of Himeda. Again the Ihare Clan⁷ was established.

1. In Japanese the same word is used for a "store-house" and for the "treasury." But the appointment here mentioned would seem really to correspond to what we should call Lord of the Treasury or Minister of Finance. The characters in the original are 藏官.

2. Literally, "ration ground."

3. *Waka-sakura-be.*

4. *Waka-sakura-be no omi.* *Conf. Sect. CXXXI, Note 1.*

5. All the editors agree in here reading as *kobane* ("gentile name," see Sect. XIV, Note 5) the character 姓, which signifies properly "family name."

6. *Himeda no kuni.* Nothing is known of this family.

7. *Ihare-be.* For Ihare see Sect. XLIII, Note 6. It will be remembered that the Emperor of whose reign the present Section forms part held his court at Ihare.

292 [SECT. CXXXV.—EMPEROR RI-CHIU (PART V.—HIS AGE AND PLACE OF BURIAL).]

The Heavenly Sovereign's august years were sixty-four. His august mausoleum is at Mozu.¹

1. See Sect. CXXX, Note 1.

[SECT. CXXXV.—EMPEROR HAN-ZEI.]

His Augustness Midzu-ha-wake dwelt in the palace of Shibakaki at Tajihi,¹ and ruled the Empire. The length of this Heavenly sovereign's august person was nine feet two inches and a half.² The length of his august teeth was one inch, and their breadth two lines, and the upper and lower [row] corresponded exactly, like jewels strung together]. The Heavenly Sovereign wedded the Lady of Tsunu,³ daughter of Kogoto, Grandee of Wani,⁴ and begot august children: the Lady of Kahi;⁵ next the Lady of Tsubura⁶ (two Deities). Again he wedded Otohime,⁷ daughter of the same Grandee, and begot august children: King Takara;⁸ next the Lady of Takabe,⁹—altogether four Kings [and Queens].¹⁰ The Heavenly Sovereign's august years were sixty. His august mausoleum is on the Moor of Mozu.¹¹

1. For Tajihi see Sect. CXXXII, Note 4. *Shiba-kaki* (or *Shiba-gaki*) signifies "a fence of brushwood."

2. As to the ancient Japanese measures we have no accurate information, and the English equivalents used in this passage correspond but approximately to the modern Japanese standards. The character rendered "line" is 分, which denotes the tenth part of a 寸 or "inch." Moto-wori remarks that the dimensions of the teeth are not anything extra-

ordinary judged by the present standard, and supposes that anciently the measures of length must have been smaller than at present.

3. *Tsunu no iratsume*. The signification of this name is obscure.

4. *Wani no kogoto no onn*. The meaning of Kogoto is obscure. Wani has already often appeared.

5. *Kahi no iratsume*. Kahi is the name of a province, but it cannot be said for certain that it is from it that this Princess derived her name.

6. *Tubura no iratsume*. The meaning of *Tubura* is obscure.

7. *Ie*, "the younger princess."

8. *Takara no miko*. *Takara* signifies "treasure."

9. *Takabe no iratsume*. *Takabe* seems to be the name of a place, unless it be considered to be connected with the word *toku*, "hawk."

10. Remember that the single character 王 includes both sexes.

11. See Sect. CXXX. Note 1.

[SECT. CXXXVII.—EMPEROR IN-GIYŌ¹ (PART I.—GENE-
ALOGIES).] 293

His Augustness Wo-asa-dzu-ma-waku-go-no-sukune dwelt in the Palace of Toho-tsu-Asuka,² and ruled the Empire. This Heavenly Sovereign wedded Her Augustness Osaka-no-oho-naka-tsu-hime,³ younger sister of King Oho-hodo, and begot august children: King Karu of Kinashi;⁴ next Nagata-no-oho-iratsume;⁵ next King Kurohiko of Sakahi;⁶ next His Augustness Anaho;⁷ next Karu-no-oho-iratsume,⁸ another name for whom is Sotohoshi-no-iratsume⁹ (the reason for her being given the august name of Queen Sotohoshi was that the refulgence of her person passed through her garments); next King Shiro-biko of Yatsuri;¹⁰ next His Augustness Oho-hatsuse;¹¹ (nine Deities). Altogether the Heavenly Sovereign's august children [numbered] nine Deities (five Kings and four Queens). Of these nine Kings and

Queens, His Augustness Anaho [was he who afterwards] ruled the Empire. Next his Augustness Oho-hatsuse ruled the Empire.

1. Also pronounced *In-hijō*.
2. See Sect. CXXXIII, Note 13.
3. This name and the next have already appeared in Sect. CXVII.
4. *Kinashi no Karu no miko*. Karu is properly the name of a place in Yama'o which has already often appeared in the text. It is uncertain whether *kinashi* is likewise the name of a place or of a particular kind of pear; but Motowori inclines to the former view.
5. *I.e.*, "the great lord of Nagata." There are many places of this name (lit. "long rice-field"), and it is not known which is here intended.
6. *I.e.*, "the black prince of Sakahi." The latter word signifies "frontier." It is not known where Sakahi is, neither is the reason for the name of "black prince" applied to this personage known (*Conf.* the "white prince" mentioned a little further on).
7. Or, "of Anaho," for Anaho is properly the name of a place in Yamato. Its import is not clear.
8. *I.e.*, "the great lady of Karu."
9. Written 衣通耶女, *i.e.*, "the garment-passing lady." *So-tokushi* is Motowori's reading of the characters, the usual reading being *So-tokari* (the Intransitive instead of the Transitive form of the Verb). He likewise identifies Koto-fushi (see Sect. CXVII, Note 9) with this celebrated princess, who is commonly worshipped as Goddess of Poetry. There is much confusion in the traditions concerning her, and Motowori's notes on the subject in Vol. XXXIV, pp. 53-54 and in Vol. XXXIX of his Commentary, p. 3, should be consulted.
10. *Yatsuri no shiro-bike no miko*, *i.e.*, "the white prince of Yatsuri." Yatsuri is the name of a place in Yamato. It is written with characters signifying "eight melons."
11. *I.e.*, "great Hatsuse," so called from Hatsuse, a celebrated place in Yamato, which has already been mentioned.
12. *I.e.*, "the great lady of Tachikana," the latter being the name of a place in Yamato. The word signifies "orange."
13. *I.e.*, "the lady of Sakami," the latter being apparently the name of a place either in Harima or in Wohari. Its derivation is not clear.

[SECT. CXXXVIII.—EMPEROR IN-GIVŌ (PART II.—HIS SICKNESS IS CURED BY A KOREAN PHYSICIAN).]

The Heavenly Sovereign, when first about to rule the succession of Heaven's Sun,¹ declined, saying: "I have a long sickness; I cannot rule the sun's succession." Nevertheless, as from the Empress down-wards all the magnates strongly urged him, he forthwith ruled the Empire. At this time the ruler of Shiragi² dutifully sent eighty-one vessels with august tribute. Then the chief envoy³ sent with the august tribute, whose name was Komu-ha-chimu-kamu-ki-mu,⁴ was a man deeply versed in the medical art. So he cured the Heavenly Sovereign's august sickness.

1. For this expression see Sect. XXXII, Note 27. The story of the refusal of this monarch to accept the crown which was offered to him by the magnates of the nation is told at considerable length in the parallel passage of the "Chronicles." According to the same authority he belonged to a collateral branch of the Imperial family, and was therefore not in the regular line of succession.

2. See Sect. XCVIII, Note 2.

3. Literally, "great messenger."

4. 金波羅漢紀武. Motowori decides that 金 is the surname, 波羅 an official title, 漢紀 an official designation of the kinsmen of the Korean King, and 武 the personal name.

[SECT. CXXXIX.—EMPEROR IN-GIVŌ (PART III. HE RECTIFIES THE PEOPLE'S NAMES).]

Thereupon the Heavenly Sovereign, lamenting the transgressions in the surnames and gentile names of the 395 people of all the surnames and names in the Empire¹ placed jars [for trial by] hot water² at the Wondrous

Cape of Eighty Evils in Words at Amakashi,³ and deigned to establish the surnames and gentile names of the eighty heads of companies.⁴ Again the Karu Tribe⁵ was established as the august proxy of King Karu of Ki-nashi; the Osaka Tribe⁶ was established as the Empress's august proxy; and the Kaha Tribe⁷ was established as the august proxy of the Empress's younger sister Ta-wi no Naka-tsu-hime.⁸

1. The original is; 天下氏氏名名人等之氏姓, which Motowori reads *ame no shita no uji-uji na-na no hito domo no uji kabane*.

2. We learn from the "Chronicles" that he whose hand was injured in the process of dipping it into the jar of boiling water was pronounced a deceiver, while those who stood the trial unhurt were considered to be telling the truth.

3. *Amakashi no koto-yo-maga-tsu-hi no saki*. Motowori truly observes that this does not sound like an actual geographical name, but was rather, it may be supposed, a new designation given to Cape Amakashi (see Sect. LXXII, Note 19) on account of the incident here mentioned. The name reminds us of that of one of the deities born from the purification of the person of the creator Izanagi after his return from Hades (see X, Note 14).

4. *Ya-so tuma-no-wo*. See Sect. XXXIII, Note 19.

5. *Karu-be*.

6. *Osaka-be*, so called after the Empress's native place (see Sect. CXXXVII, Note 3, and Sect. CXVII, Note 6). The reading of *Osaka-be* is given in all the editions to the characters in the text, 利武, where we should expect 忍坂部. Motowori's explanation of the reason why the name was thus written will be found in Vol. XXXIX, p. 19, of his Commentary.

7. *Kaha-be*. Motowori supposes that there is here some corruption of the text, as no connection can be discovered between the name of this Tribe and that of the Princess whose proxy the tribe became.

8. See Sect. CXVII, Note 7.

[SECT. CXL.—EMPEROR IN-GIVŌ (PART IV.—HIS AGE AND PLACE OF BURIAL).]

The Heavenly Sovereign's august years were seventy-eight. His august mausoleum is at Naga-ye near Wega in Kafuchi.¹

1. See Sect. CIII, Note 2 and 3.

[SECT. CXLI.—EMPEROR IN-GIVŌ (PART V.—PRINCE KARU LOVES HIS SISTER PRINCESS SO-TOHOSHI)] 296

After the decease of the Heavenly Sovereign, it was settled that King Kara of Ki-nashi should rule the Sun's succession.¹ But in the interval before his accession, he debauched his younger sister the Great Lady of Karu, and sang, saying:

"Making rice-fields on the mountain, making hidden conduits run on account of the mountain's height:—to-day indeed [my] body easily touches the younger sister whom I wooed with a hidden wooing, the spouse for whom I wept with a hidden weeping."²

This is a Hind-Lifting Song.³ Again he sang, saying:

"The rattle-rattle of the hail against the bamboo-grass:—After I shall have certainly slept, what though I be plotted against by people! When I shall have slept delightfully, if there is the disorder of the cut *Hydropyrum latifolium*, let there be disorder,—when I shall have slept a good sleep!"⁴

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This is a Rustic Lifting Song.⁵

1. See Sect. XXXII. Note 27. The wording of this sentence would make it appear that it was only *after* the Emperor In-giyō's death that King Karu was chosen to succeed him. But probably King Karu had been appointed Heir Apparent (皇太子) during his father's life time, as is indeed expressly stated in the "Chronicles," and is implied in later passages of this work; and what our author meant to say was: "It was settled that King Karu should rule the "Empire after the former Sovereign's decease," etc.

2. The meaning of the Song is: "The sister, the mistress, whom I wooed with such difficulty, is now easily mine."—The first phrase, down to "mountain's height," is but a "Preface" to the poem properly so called, serving to introduce by a *jeu-de-mots* the word *shita-dohi*, which means not only "hidden conduit," but "hidden wooing." At the same time the implied comparison of the poet's secret love of one so difficult to obtain as his own sister, to the course of the water in hidden conduits which is carried up the mountain's side to irrigate a field perched in a spot almost inaccessible, is by no means devoid of aptness. The word "mountain" (*yama*) is in the original preceded by the Pillow-Word *ashibiki* (or *ashibiki*) *no*, whose signification is obscure and much disputed.

3. *Shiragi-uta* (written phonetically). The interpretation of the term here adopted is that which has the sanction of Motowori and Moribe. They explain it to signify that the voice rose gradually towards the latter part of the Song.

4. As in the case of the preceding Song, the first phrase is but a Preface, which plays on the coincidence in sound between the words *tashi-dashi*, "rattling," and *tashika*, "certainly," i.e. "undisturbedly." The signification of the Song proper is: "If I shall but have gratified my passion, what care I however men may plot against me? If I can but press my beloved to my bosom, let all things go to rack and ruin, like the *Hydrophyrum latifolium*, a grass which, when cut, falls into disorder!"—Of the sentiment of the Song, the less said the better; but viewed simply from a literary point of view, it is certainly one of the most fascinating little productions of the early Japanese muse, and the literal rendering of it into English does it woful injustice. Moribe rightly rejects Motowori's proposal to divide the poem in two after the words *hite bakayū to mo*, "plotted against by people." *Kari-kono no*, "of the *Hydrophyrum latifolium*," is a Pillow-Word.

5. *Utsunuri no ago-uta*. The commentators have nothing more precise to tell us concerning the expression "Lifting-Song" than that "it refers to the lifting of the voice in singing."

[SECT. CXLII.—EMPEROR IN-GIYŌ (PART VI.—WAR BETWEEN
PRINCE KARU AND PRINCE ANAHO).]

Therefore all the officials¹ and likewise the people of the Empire turned against the Heir Apparent Karu, and towards the August Child Anaho. Then the Heir Apparent Karu, being alarmed, fled into the house of the Grandee the Noble Oho-mahe Wo-mahe,² and made a provision of implements of war. (The arrows made at this time³ were provided with copper arrow-insides;⁴ so those arrows are called by the name of Karu arrows.) Prince Anaho likewise made implements of war. (The arrows made by this Prince were just the arrows of the present time;⁵ they are called Anaho arrows.) Thereupon Anaho raised an army, and beleaguered the house of the noble Oho-mahe Wo-mahe. Then, when he reached the gate, heavy ice-rain⁶ was falling. So he sang, saying :

“Come thus under cover of the metal gate
of the Noble Oho-mahe Wo-mahe! We
will stand till the rain stops.”⁷

Then the Noble Oho-mahe came singing lifting his hands, striking his knees, dancing, and waving his arms. The Song said :

“The courtiers are tumultuous, [saying] that
the small bell of the garter of the courtiers
has fallen off. Country-people, too, be-
ware !”⁸

This Song is of a Courtier's Style.⁹ Singing thus, he²⁹⁹ came near and said: “August Child of our Heavenly Sovereign! Come not with arms against the King thine elder brother. If thou shouldst come against him with arms, people will surely laugh. I¹⁰ will secure him and

present him to thee."¹¹ Then Prince Anaho disbanded his troops and went away. So the Noble Oho-mahe Wo-mahe secured Prince Karu, and led him forth, and presented him [to Prince Anaho]. The captive Prince sang, saying:

"Maiden of heaven-soaring Karu! if thou cry violently, people will know. Cry quietly like the doves on Mount Hasa."¹²

Again he sang:

"Maiden of heaven-soaring Karu! Come and sleep, and [then] pass on, oh maiden of Karu!"¹³

1. See Sect. CXII, Note 4.

2. *Oho-mahe Wo-mahe ukune no omi* (according to the old reading *Oho-saki Wo-ishi*, etc.). Motowori considers this double name to denote two brothers, the words *oho* and *wo* ("great" and "small") naturally lending themselves to the interpretation of "elder" and "younger." Moribe, on the contrary, thinks that there was but one, and is supported both by the authority of the "Chronicles of Japan" and by the fact that, except in the "Chronicles of Old Matters of Former Ages," which is believed to be a forgery, no second brother is anywhere mentioned. He explains the use of the double name in the prose text as having crept in through the influence of the text of the following Song (see Note 7 below). This seems to the translator the better view.

3. *I.e.*, "on this occasion."

4. There is here an evident corruption of the text, and Motowori aptly conjectures that arrow-heads, or, as they are called in Japanese, arrow-points, are intended. He adds that up till then arrow-heads had always been made of iron.

5. The author's style is here rather at fault; for he apparently wishes to say that the arrows employed by Prince Anaho were those which had been used in ancient times and were still the most universally employed—that, in fact, they were the usual style of arrow in contradistinction to those of Prince Karu's invention.

6. See Sect. LXXXVIII, Note 5.

7. The prince, in this Song, bids his troops follow his example, and take refuge from the rain under cover of the gate of Oho-mabe's house. Such, at least, is the actual sense of the words used; but Motowori sees in them nothing less than a slightly veiled exhortation to his followers to attack the castle, while Moribu, on the other hand, thinks they were meant to convey to Oho-mabe a hint of his presence, and enable the beleaguered prince, for whom (as being his elder brother) Prince Anaho retained a great affection and respect, to devise some method of escape. This seems extremely far-fetched.—The word "metal" probably refers only to the fastenings of the gate, and not to its whole structure.

8. The exact purport and application of this Song is disputed, but this much seems clear: that the composer of it seeks to quiet both the besieging army (out of politeness called courtiers), and the peasants who had joined the fray, by making light of the whole occurrence, which he compares to so trivial an accident as the falling of a bell from a man's "garter" or "leggings." The custom of ornamenting this article of dress with a small bell is, however, not mentioned elsewhere. The word *yume*, which concludes the Song and is here rendered "beware," is identified by Motowori and Moribu with the Imperative of the Verb *inu*, "to avoid," "to shun," "not to do."

9. *Miya-kito-buri*. This is one of the cases which lend support to Motowori's view that the names of the so called styles of Songs are derived from their initial words.

10. Written with the humble character 僕, "servant."

11. The word used in the text, here and also in the next sentence, is that which properly denotes the presenting of tribute.

12. Another reading gives this sense:

"As, if the maiden of heaven-soaring *Karu* cried
violently, people would know, she cries quietly
like the doves on Mount Hase."

According to this reading, the poet simply explains the reason of the undemonstrativeness of his mistress's grief; according to that in the text, he implores her not to weep too passionately.—*Amodamu* or *amodamu ya*, "heaven-soaring," is the Pillow-Word for *Karu*, applied to it punningly on account of its similarity in sound to the word *kari*, "a wild-goose," which well deserves the epithet "heaven-soaring." Of Mount Hase nothing is known.

13. Rendered thus according to Moribe's exegesis, which quite approves itself to the translator's mind, this Song signifies: "Oh! maiden of Karu! come and sleep with me but once, before my impending banishment renders it hard for us to meet again." Motowori chooses to interpret *nite* as a crasis of *nyete*, "hending," and sees in the Song an invitation to the maiden to come quietly so as not to attract observation.—The final word, translated "maiden," is *watame-downo*, properly a Plural, but here used in a Singular sense, as *watatsuki-downo*, "I" (properly "we"), so constantly is in the modern Colloquial Dialect. For the Pillow-Word "heaven-soaring" see preceding Note.

300 [SECT. CNLIII.—EMPEROR IN-GIYŌ (PART VII.—DEATH OF PRINCE KARU AND PRINCESS SO-TŌHOSHI).]

So Prince Karu was banished to the hot waters of Iyo.¹ Again when about to be banished, he sang saying: "The heaven-soaring birds, too, are indeed messengers. When thou hearest the voice of the crane, ask my name."²

These three songs are of a Heaven-Soaring style.³ Again he sang, saying:

"If they banish the Great Lord to an island, he will indeed make the remaining return voyage. Beware of my mat! Mat indeed in words,—beware of my spouse!"⁴

301 This Song is of a Partly Lowered Rustic style.⁵ Queen So-tohoshi presented a Song [to him]. That Song said:

"Let not thy feet tread on the oyster-shells of the shore of Ahine with its summer herbs! Pass there [after] having made clear!"⁶

So when afterwards again, being unable to restrain her love, she went after him, she sang, saying :

"Thy going has become long past. I will go,
oh! to meet thee. Wait! I cannot wait."
(What is here called *yama-taden* is [what is] now
[known by the name of] *tatsuge*.)⁷

So when in her pursuit she reached [the place where prince Karu was, he, who had been] pensively waiting, sang, saying :

"Alas! beloved spouse, who settledst the
whereabouts of our grave, setting up flags
in the great vale, setting up flags in the
little vale of Hatsuse the hidden castle!
Alas! beloved spouse, whom I see after
[our many troubles], prostrate like a *tsuki*
bow, standing like an *adzusa* bow!"⁸ 302

Again he sang, saying :

"Driving sacred piles in the upper reach,
driving true piles in the lower reach of the
river of secluded Hatsuse, and hanging on
the sacrificial piles a mirror, hanging on
the true piles true jewels:—if they said
that the younger sister whom I love like a
true jewel, that the spouse whom I love
like a mirror were [there], I would go
home, I would long for my country."⁹ 303

Having thus sung, they forthwith killed themselves together.¹⁰ So these two songs are Reading Songs.¹¹

1. For Iyo see Sect. V, Note 4. Its hot spring are often mentioned in early documents. Motowori identifies them with a place now called Ito-go (洞後).

2. The meaning of this Song is: "I go where perchance no messengers will reach me. But thou must ask tidings of me from the birds."

3. *Ana-da-buri*. The title seems to be derived from the initial Willow-Word of these three Songs.

4. The meaning of this Song seems to the translator to be: "Even if they dare to banish me now, I shall some day return again. Respect my mat during my absence. Mat, indeed! It is my wife that must be respected." The commentators consider the concluding words to be a command addressed to the wife, and interpret the phrase to mean, "My spouse, beware!" But surely this makes less good sense, and moreover fails to suit the exactly parallel passage in the first Song of Sect. CXXV. By the words "Great Lord" the princely poet denotes himself,—perhaps with a touch of anger at the indignity to which he is subjected. The difficult expression *funa-amari* is here, in accordance with Moribe's view rendered by the words "remaining voyage," i.e., "the voyage homeward," which is that part of a voyage that may be said to remain over for an outward-bound vessel when she has reached her destination. Motowori's Commentary, Vol. XXXIX, pp. 50 51, should be consulted for older views of the meaning of the term. The expression "beware of my mat" reminds us that in early days the entire floor of a Japanese room was not matted according to the modern custom, but that each individual had his own mat on which to sit and sleep. Great care was always taken not to defile another's mat. *Conf.* an elegy from the "Collection of a Myriad Leaves" translated by the present writer in his "Classical Poetry of the Japanese," p. 79.

5. *Hina-buri no kata-otoshi*. Like most of the names of styles of Songs, this one is extremely obscure. The commentators suppose that one part was sung in a lower voice than the rest. But they are merely guessing.

6. The actual words of the Song signify: "Lacerate not thy feet by walking on the unseen oyster-shells of the shore of Abine that is covered with the summer herbs; but walk there after dawn." (This is Keichū's interpretation of the word *abashite*, "having made clear," and is the best in the present writer's opinion; the latter commentators see in it a recommendation to the exiled prince to clear the grass away on either side.) The word *Abine* calls, however, for special explanation in order that the full import of the poem may be brought out. It properly signifies "sleeping together" or "lying on each other," and is therefore applicable either to the two spouses or to the summer grass. Indeed it is doubtful if it be the name of any real place at all. The word *abashite* may also be taken simply as a Pillow-Word for Abine.—The total gist of the Song is in any case a warning from the maiden to her lover to guard himself against the perils of the journey.

7. The meaning of this Song is: "It is too long since thy departure. I can wait no longer, but will go and meet thee."—The Verb "to meet" (*mukake*) is in the original preceded by the Pillow-Word *yama-tadai*, which forms the subject of the note appended to the poem by the compiler. The commentators are not agreed as to the precise nature of the instrument intended; but it seems to have been some kind of axe. The cause of its use as a Pillow-Word for "meeting" is equally disputed. It only occurs written phonetically. The term *tatsu-ge*, by which it is explained in the text, is there written 造木, which does not help us much towards understanding what is meant to be designated.

8. So obscure is this Song in the original, that Motowori confesses himself unable to make any sense of it. The translator has adopted Moribe's interpretation, according to which the gist of it is this: "Alas! my dear wife, who wast so willing to be for ever united to me that thou didst even fix on the spot in the funeral vail of Hatsuse where we should one day be buried together! Alas for thee, whom at last I now see again"—In order to arrive at this meaning, Moribe is obliged to prove more or less satisfactorily that the thrice repeated word *no* signifies "vail" or "mountain-fold" the first two times that it occurs, and "grave" the third, and that *Asomori-ku no hatsuse*, usually interpreted as secluded "Hatsuse," means "the hidden castle," the "final place, *i.e.*, "the tomb." It is also necessary to suppose, without authority, that the flags mentioned by the poet are meant for funeral flags, and that the words "prostrate like a *tuki* bow," etc., which, according to the laws of Japanese construction, precede instead of following the phrase "alas! beloved spouse," etc., are but a Preface for the latter.—It will be seen that the foundation on which Moribe's interpretation rests is slight, and that Motowori was scarcely to be blamed for pronouncing the Song incomprehensible. At the same time the translator has thought it better, by following Moribe, to give *some* translation of it than to leave the passage blank. With this warning, the student may search for other possible meanings if he pleases.—Hatsuse is a still existent and celebrated place among the mountains of Yamato. The etymology of the name, unless we accept Moribe's mentioned above, is obscure. It is now usually pronounced *Hare*. The *tuki* is said to be almost indistinguishable from the *keyaki* tree (*Zelkova koaki*). The *adama* seems to be the *Catalpa bennettii*, but some believe it to be the cherry-tree.

9. The first half of this Song down to the words "hanging on the true piles true jewels" is a Preface for what follows. The signification

of the rest is: "If my dearly loved sister-wife were still at Hatsuse in Yamato, I would fly to her either in thought or deed; but now that she has followed me into exile, the land of exile is good enough."—Moribe, while allowing the first half of the Song to be a Preface for the rest, contends that it also should be credited with a signification bearing on the subject-matter of the main part of the Song. He supposes, namely, the religious ceremony, whatever it was, of driving piles into the bed or bank of the river and of decorating them with beads and a mirror, to have been one really performed by Princess So-tohohi to compass her lover's return. In the translator's opinion, it is more elegant and more in accordance with Archaic usage to consider the Preface as having no special significance or connection (otherwise than verbal) with the rest of the poem. The word *i-kubi* or *i-yubi*, rendered "sacred piles," occasions some difficulty; for it is not certain whether Motowori is right in giving to the initial syllable *i* the meaning of "sacred." It may be simply what has been termed an "Ornamental Prefix," devoid of meaning. Motowori however points out that this usage of it is restricted to Verbs, and does not occur with Substantives. *Komori-ku no*, the Pillow-Word for Hatsuse, is rendered by "secluded" in accordance with Mabuchi's usually accepted derivation from *komori-kuni*, "retired land." Moribe, notwithstanding what he has said in his exegesis of the preceding poem (Note 8), is willing to allow that, though perhaps not its original, this was its common, meaning even in ancient times.

10. *I.e.*, committed suicide together.

11. This expression is interpreted to mean that these Songs were recited in monotone, as one would read a book or tell a tale.

304 [SECT. CXLIV.—EMPEROR AN-KŌ (PART I.—HE SLAYS
KING OHO-KUSAKA).]

The august child¹ Anaho dwelt at the palace of Anaho at Isonokami,² and ruled the Empire. The Heavenly Sovereign sent the Grandee of Ne,³ ancestor of the Grandees of Sakamoto, to the residence of King Oho-kusaka, on behalf of his younger brother Prince Oho-hatsuse to command thus: "I wish Thine Augustness's younger sįst

Queen Waka-kusaka to wed Prince Oho-hatsuse. So do thou present her."⁴ Then King Oho-kusaka did obeisance four times, and said: "Owing to a supposition that there might be some such Great Commands, I have kept her always indoors.⁵ With reverence⁶ will I respectfully offer her according to the Great Commands." Nevertheless, thinking it disrespectful [merely] to send a message,⁷ he forthwith, as a ceremonial gift⁸ from his younger sister, made [the Grandee of Ne] take a pushwood jewel headdress⁹ to present [to the Heavenly Sovereign]. The Grandee of Ne forthwith stole the jewel headdress meant as a ceremonial gift, and slandered King Oho-kusaka, saying: "King Oho-kusaka would not receive the Imperial Commands, but said: "An soror mea fiet ejusdem stirpis [viri] inferior storea?¹⁰ and, grasping the hilt of his cross-sword,¹¹ was angry." So the Heavenly Sovereign, having in his great anger slain King Oho-kusaka, took that King's chief wife Nagata-no-oho-iratsume,¹² and made her Empress.

1. *I.e.*, Prince. In all other cases we find the word *mikoto*, "Augustness," as the title by which the Sovereign is mentioned at the commencement of his reign.

2. See Sect. XLV, Note 16.

3. *Ne no ami*. The etymology of *ne* is obscure.

4. Literally, as "tribute."

5. More literally, "I have kept her without putting her out of doors."

6. *Conf.* Sect. IX, Note 4 and Sect. XVIII, Note 14.

7. Motowori surmises that 其 may be an error for 若 in the original of this clause 然言以白事其思无禮.

8. 禮物. This term corresponds to the modern 結婚, the name by which the presents which are exchanged at the time of betrothal are designated.

9. The original term *adô-bi no tama-badoura* is extremely obscure. One of Motowori's conjectures is that the "push-wood" was a kind of frame by which the jewels or beads, strung on an erect stem of some hard material, were kept firmly attached to the head. Perhaps some notion of the *coiffure* intended may be gathered from the plate opposite p. 354 of Part III of Vol. VIII of these "Transactions" (Mr. J. Conder's paper on "The History of Japanese Costume").

10. *Id.*, "An soror men, cujus pater Imperator Nin-toku, fict uxor presentis Imperatoris?"—Hujus similitudinis rusticitas et ipsis Japonicis commentatoribus pudori est.

11. See Sect. XLV, Note 5.

12. See Sect. CXXXVII, Note 5.

305 [SECT. CXLV.—EMPEROR AN-KÔ (PART II.—HE IS SLAIN
BY KING MA-YOWA).]

After this, the Heavenly Sovereign, being on [his] divine couch,¹ was sleeping at midday. Then he spoke to his Empress, saying: "Is there anything on thy mind?"² She replied, saying: "Being the object of the Heavenly Sovereign's generous favour, what can there be on my mind?" Hereupon the Empress's former child,³ King Ma-yowa, who was seven years old that year, happened to be just then playing outside the apartment.⁴ Then the Heavenly Sovereign, not knowing that the young King was playing outside the apartment, spoke to the Empress, saying: "I have constantly something upon my mind, namely [the fear] that thy child King Ma-yowa, when he comes to man's estate, may, on learning that I slew the King his father, requite me with a foul heart."⁵ Thereupon King Ma-yowa, who had been playing outside

the apartment, and whose ear had caught these words, forthwith watched for the Heavenly Sovereign to be augustly asleep, and, taking the great sword [that lay] by his side,⁶ forthwith struck off the Heavenly Sovereign's head, and fled into the house of the Grandee Tsubura.⁷ The Heavenly Sovereign's august years were fifty-six. His august mausoleum is on the mound of Fushimi at Sugahara⁸

1. *Conf.* Sect. LXIV, Note 2.

2. Literally, "Hast thou anything to think about?" The same construction is used in the next sentence.

3. *I.e.*, her son by her former husband King Oho-kusaka.

4. Literally, "be'low the palace." The same expression recurs further on. The parallel passage in the "Chronicles" has "below the upper storey," *i.e.*, in the court or garden of a two-storeyed house. With the small proportions assumed by Japanese architecture, conversation could well be overheard under these conditions.

5. *I.e.*, "take vengeance upon me."

6. *Scil.* by the Emperor's side.

7. *Tsubura omi*. The etymology of Tsubura is obscure.

8. For Sugahara see Sect. LXXV, Note 1. The Fushimi here mentioned, which is in Yamato, must not be confounded with the better known Fushimi in Yamashiro. The popular etymology of th's name (and it is to be found in many books) traces it to *Fushi mi*, *i.e.*, "lying three," in connection with the story of a man who "lay on the mound for three years." Probably *fuse-midan*, "water laid on," a name perhaps given on account of an aqueduct or of water-pipes, was the original designation, which has been corrupted.

306 [SECT. CXLVI.—EMPEROR AN-KŌ (PART III.—PRINCE
OHO-HATSUSE SLAYS PRINCES KURO-BIKO AND
SHIRO-BIRO).]

Then Prince Oho-hatsuse,¹ who at that time was a lad, was forthwith grieved and furious on hearing of this event, and went forthwith to his elder brother King Kurobiko,² and said: "They have slain³ the Heavenly Sovereign. What shall be done?" But King Kurobiko was not startled, and was of unconcerned heart.⁴ There upon King Oho-hatsuse reviled his elder brother, saying: "For one thing it being the Heavenly Sovereign, for another thing it being thy brother, how is thy heart without concern?⁵ What! not startled, but unconcerned on hearing that they have slain thine elder brother!"—and forthwith he clutched him by the collar, dragged him out, drew his sword, and slew him. Again, going to his elder brother King Shiro-biko, he told him the circumstances as before. The unconcernedness again was like [that shown by] King Kuro-biko. [So King Oho-hatsuse,] having forthwith clutched him by the collar, pulled him along, and dug a pit on reaching Woharida,⁶ buried him as he stood,⁷ so that by the time he had been buried up to the loins, both his eyes burst out, and he died.⁸

1. See Sect. CXXXVII, Note 11.

2. See Sect. CXXXVII, Note 6.

3. Literally, "taken."

4. *I.e.*, treated the matter with indifference.

5. Literally, "without relying," as if the speaker meant to say that the dead man could not rely on him for vengeance.

6. In Yamato. The name seems to mean "new tilled field."

7. Written 田立 in the text followed by Motowori. The other reading 田立 is untenable.

8. In order to account for such an effect from so apparently insufficient a cause, Motowori supposes that after the prince had been made to stand up to the height of his loins in the pit, the latter was filled by having stones thrown into it, whereby his feet and legs would be crushed.

[SECT. CXLVII.—EMPEROR AN-KŌ (PART IV.—DEATH OF PRINCE MA-YOWA AND OF THE GRANDEE TSUBURA).] 307

Again he raised an army and beleaguered the house of the Grandee Tsubura. Then [the other side also] raised an army to resist the attack,¹ and the arrows that were shot forth were like unto the falling down of the [ears of the] reeds.² Thereupon King Oho-hatsuse, using his spear as a staff, peeped in,³ and said: "Is perchance the maiden, with whom I spoke, in this house?"⁴ Then the Grandee Tsubura, hearing these commands,⁵ came forth himself, and having taken off the weapons with which he was girded, did obeisance eight times, and said: "The maiden Princess Kara, whom anon thou deignedst to woo, is at thy service. Again in addition I will present to thee five granaries. (What are called the five granaries are now the gardeners of the five villages of Kadzuraki.)⁶ Meanwhile the reason why she does not come out to meet thee in person is that from of old down to the present time grandees and chiefs have been known to hide in the palaces of Kings, but Kings have not yet been known to hide in the houses of grandees.⁷ Therefore I think that, though a vile slave of a grandee⁸ exerting his utmost strength in the fight can scarcely conquer, yet must he die rather than desert a Prince who, trusting in him, has entered into his house."⁹ Having thus

308 spoken, he again took his weapons and went in again to fight. Then, their strength being exhausted and their arrows finished, he said to the Prince: "My¹⁰ hands are wounded, and our arrows likewise are finished. We cannot now fight. What shall be done?" The Prince replied, saying: If that be so, there is nothing more to do. [Do thou] now slay me." So [the Grandee Tsubura] thrust the Prince to death with his sword, and forthwith killed himself by cutting off his own head.

1. Literally, "to wait and fight."

2. The character 來, "to come" (here in accordance with English idiom rendered by "down") is supposed to be an error. One conjectural emendation of it, *viz.*, 盛, would suggest the "plentiful" falling of the flowers of the reeds.

3. *I.e.*, he lifted himself on tiptoe by leaning on his spear, so as to be able to peep in.

4. The maiden thus suddenly introduced into the story is Tsubura's daughter Kara, whom it must be supposed that the Prince had previously been wooing.

5. Or rather, "Imperial words." The application of the characters 詔命 to the words of one who was not yet actually Emperor is curious.

6. *I.e.*, the places where the five granaries originally were are now the five villages inhabited by the men who cultivate the Imperial gardens. For Kadzuraki see Sect. LV, Note 1.

7. Or we may, following Motowori's proposal, take the character 臣 in this clause in its slightly different acceptation of "subject," which better suits the sense. The partly phonetic wording of the next sentence 殿杖意富美者 shows how the writer was perplexed by the double use of the term.

8. *Q.d.*, in comparison with a prince of the Imperial family, even a grandee was but a vile slave.

9. The character 闕 in the original of this passage 入坐子闕家 is corrupt. But the sense remains clear, and it is scarcely worth while looking about for a probable emendation. Motowori has no satisfactory proposal to make.

10. The humble character 僕, "servant" is here used for the first

Personal Pronoun. The expression 僕者手悉傷, here literally rendered "my hands are all wounded," is very curious. Motowori reads it *ita-te ohinu*, i.e., "I have received (or suffered from) hurtful hands," and compares two somewhat similar expressions found in Sect. XLIV (see Note 33 to that Sect.). The translator may however point out that the similarity is much more apparent in Motowori's *kana* reading than it is in the Chinese text itself. May not the sense of the present passage rather be: "All our men are wounded?" for the word *te* (手) "hand," is frequently used in Japanese,—in compounds at least,—in the sense of "man," somewhat as it is in English naval, mining, and other technical parlance.

[SECT. CXLVIII.—EMPEROR AN-KŌ (PART V.—PRINCE
OHO-HATSUSE SLAYS PRINCE OSHIHA).]

After this Karu-fukuro,¹ ancestor of the Dukes of Yama of Sasaki in Afumi,² said [to King Oho-hatsuse]: "At Kuta³ [and?] on the moor of Kaya at Wata in Afumi, boars and deer are abundant. Their legs as they stand are like a moor [covered] with *wogi*;⁴ the horns they point up are like withered trees." At this time [King Oho-hatsuse], taking with him King Ichi-no-be-no-oshiha, made a progress to Afumi, and on reaching this moor, each of them built a separate temporary palace to lodge in. Then next morning, before the sun had risen, King Oshiha with a tranquil heart rode along on his august horse, and, reaching and standing beside King Oho-hatsuse's temporary Palace, said to King Oho-hatsuse's attendants: "Is he not awake yet? He must ³⁰⁹ be told quickly [that I am come]. It is already daylight.⁵ He must come to the hunting-ground,"—and forthwith urging his horse, he went forth. Then the people who served the august person of King Oho-hatsuse

said: "As [King Oshiha] is a violent-spoken^a Prince, thou shouldst be on thy guard, and likewise it were well to arm thine august person." Forthwith he put on armour underneath his clothes, took and girded on him his bow and arrows, rode off on horseback, and in a sudden interval setting his horse by the side [of the other King's], took out an arrow, shot King Oshiha down, forthwith moreover cut his body [to pieces], put [them] into a horse's manger, and buried them level with the earth.

1. This name has the curious signification of "Korean (or Chinese) bag."

2. *Afumi no Sasaki no yama no kimi*. Conf. Sect. LXIX, Note 46.

3. This and the following names are altogether obscure, neither is it evident whether two places are meant, or only one. The present passage reads as if two were intended, but a little further down the author seems to be speaking of but one.

4. *The Hedysarum esculentum*.

5. Literally, "the night has already finished dawning."

6. Motowori endeavours, not very successfully, to explain the use of this epithet by Prince Oho-Hatsuse's attendants. As the sequel shows, the violence was all on the other side.

[SECT. CXLIX.—EMPEROR AN-KŌ (PART VI.—FLIGHT OF PRINCES OHOKE AND WOKE)].

Hereupon King Ichi-no-be's children¹ King Ohoke and King Woke (two Deities), having heard of this affray, fled away. So when they reached Karibawi² in Yamashiro and were eating their august provisions, an old man with a tattooed face came and seized the provisions. Then the two Kings said: "We do not grudge the provisions. But

who art thou?" He replied, saying: "I am a boar-herd in Yamashiro." So they fled across the River Kusuba,³ reached the land of Harima,⁴ entered the house of a native of that country named Shizhimu,⁵ hid their persons, and worked as grooms and cow-herds.

1. Literally "princes" (王子). Their names apparently signify "big basket" and "little basket."

2. Known in later times as Kaniha and Kabawi. The name signifies (if the characters with which it is written may be relied on) "the well where the leaves were cut."

3. See Sect. LXVI. Note 19.

4. See Sect. LX, Note 19.

5. Or Shizhimi. Properly the name of a village, it is here used as the name of a man. The etymology is obscure.

[SECT. CL.—EMPEROR YŪ-RIYAKU (I.—GENEALOGIES).] 310

His Augustness Oho-hatsuse-no-waka-take dwelt in the palace of Asakura at Hatsuse,¹ and ruled the Empire. The Heavenly Sovereign wedded Queen Wake-kusaka-be, younger sister of King Oho-kusaka (no children). Again he wedded Princess Karu, daughter of the Grandee Tsubura, and begot august children: His Augustness Shiraka; next his younger sister Her Augustness Princess Wakatarashi (two Deities).

1. For Hatsuse see Sect. CXLIH, Note 8. Several Asakuras are named in the pages of these "Records." That here named is in Yamato. The name seems to mean "mooring store-house."

[SECT. CLI.—EMPEROR YŪ-RYAKU (PART
II.—VARIOUS DEEDS).]

So the Shiraka Clan¹ was established as the august proxy of Prince Shiraka. Again the Hatsuse-Clan-Retainers² were established. At this time there came over people from Kure. Again the Kahase Retainers³ were established. These people from Kure⁴ were lodged⁵ at Kure-hara. So the place was called by the name of Kure-hara.⁶

1. *Shiraka-be*.

2. *Hatsuse-be no tomiru*. This Clan was called after the reigning Emperor. Remember that the word "Retainers" is here a "gentile name."

3. *Kahase no toneri*. *Kaha-se* signifies "river-reach," and the "Chronicles," under date of the eleventh year of this reign, tell a story of the appearance of a white cormorant, to commemorate which this family was established. Cormorants, it will be remembered were used for catching fish in rivers hence the appropriateness of the name bestowed on the family in question.

4. The name given by the early Japanese to Wu (吳), an ancient state in Eastern China to the South of the Yang-tze River. In Japanese it however, like other names of portions of China, often denotes the whole of that country in a somewhat vague manner. The derivation the word *Kure* is obscure. The most acceptable proposition is that which would see in it a corruption of the original Chinese term *Wu*, of which *Ge* is the Sino-Japanese pronunciation. But what of the second syllable *re*?

5. The phrase 安置 is in this place used for "lodged."

6. *I.e.*, Kure Moor. It is in Yamato. According to the "Chronicles," the former name of the place had been *Himohuma-no*.

[SECT. CLII.—EMPEROR YŪ-RYAKU (PART III.—THE ROOF 31,
OF THE HOUSE OF THE GREAT DEPARTMENTAL

LORD OF SHIKI.

In the beginning, when the Empress¹ dwelt at Kusaka,² [the Heavenly Sovereign] made a progress into Kafuchi by way of the Tadagoye³ road at Kusaka. Then, on climbing to the top of the mountain and gazing on the interior of the country, [he perceived that] there was a house built with a raised roof-frame.⁴ The Heavenly Sovereign sent to ask [concerning] that house, saying: "Whose roof with a raised frame is that?" The answer was: "It is the house of the great Departmental Lord of Shiki."⁵ Then the Heavenly Sovereign said: What! a slave builds his own house in imitation of the august abode of the Heavenly Sovereign!"—and forthwith he sent men to burn the house [down], when the Great Departmental Lord, with trembling and dread, bowed his head,⁶ saying: "Being a slave, I like a slave did not understand, and have built overmuch. I am in great dread."⁷ So the thing that he presented as an august offering [in token] of his entreaty was a white dog³¹² clothed in cloth,⁸ and with a bell hung [round its neck]; and he made a kinsman of his own, named Koshihaki,⁹ lead it by a string and present it [to the Heavenly Sovereign]. So the Heavenly Sovereign ordered them to desist from burning [the house].

1. *Ira, Waka-kunaka-ke.*

2. See Sect. XLIV, Note 31. The Kusaka here mentioned is that in Kafuchi.

3. From *tada*, "straight" and *koyuru* "to cross," this being a short cut over the mountains.

4. The original of this clause is 有上懸魚作舎屋之家, which is read *katsurao no agite ya'no tsukureru ike ari*. The *katsurao* (properly

katsurao-gi 堅魚木) is the name of the uppermost portion of the roof in modern Shintō temples, and apparently in ancient times also in houses that were not devoted to religious purposes. The difficulty is not with the sense, but with the derivation of the word *katsurao-gi*. Following the characters with which it is here and elsewhere written, Motowori sees in it a reference to the shape of the blocks of wood resembling "dried bonitoes," which is the modern signification of *katsurao*. But Moribe, in his "Examination of Difficult Words," proposes a derivation which approves itself more to the present writer's mind, viz., *katsukō-wo-gi* (鰯小木), "small timbers atop" (see "Examination of Difficult Words," *etc.*). Motowori's Commentary, Vol. XLI, pp. 11-14, should be consulted for a discussion of the whole question of the use of these frames in ancient times, and for the special force to be attributed to the word "raised" (上) in this passage.

5. *Shiki no oho-agata nushi*. For *Shiki* see Sect. LXIII, Note 1.
6. *I.e.*, did humble obeisance by prostrating himself on the ground.
7. Or, according to the older reading, "This (*i.e.*, thy command) [is to be received with] awe."
8. Or, "tied with [a string of] cloth." The translation follows Motowori's interpretation.
9. The name signifies "loin-girded," *i.e.*, as may be presumed, "wearing a sword."

[SECT. CLIII.—EMPEROR YŪ-RIYAKU (PART IV.—HE
WOODES PRINCESS WAKA-KUSAKA-BE).]

Forthwith making a progress to the residence of Queen Wakakusaka-be, the Heavenly Sovereign sent the dog as a message, saying: "This thing is a strange thing which I got to-day on the road. So it is a thing to woo with,"—and so saying, sent it in as a present. Thereupon Queen Waka-kusaka-be sent to say to the Heavenly Sovereign: "It is very alarming that thou shouldst make a progress with thy back to the sun.¹ So I will come up straight [to the capital], and respectfully

serve thee."² When therefore he returned up and dwelt in the palace, he went and stood on the ascent³ of that mountain, and sang, saying:

"In the hollow between the nearer and the further mountain, this Mount Kusakabe and Mount Heguri, [is] growing the flourishing broad-leaved bear-oak; at the base grow intertwining bamboos; on the top grow luxuriant bamboos:—we sleep not [now] intertwined like the intertwining bamboos, we sleep not certainly like the luxuriant bamboos: [but] oh! my beloved spouse, with whom [I] shall afterwards sleep intertwined!"⁴

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And he forthwith sent back a messenger with this Song.⁵

1. For he had come from Yamato in the East to Kafuchi in the West.

2. The meaning is: "Thy Majesty must not come to woo me here, as the direction is unlucky. But I will myself come up straightway to the palace to be "thine Empress."

3. The ascent or way up here mentioned is, says Motowori, the Tadagoye Road, and the mountain is Mount Kusaka. See Sect. CLIII, Notes 2 and 3.

4. In this Song the Emperor consoles himself for the delay in his union with Princess Waka-kusaka-be by reflecting that after all she will soon be his.—The first half of the poem down to the colon and dash is a Pre'ace to the rest. Most of the difficult words occurring in it have been explained in previous notes: for the "broad-leaved bear-oak" see Sect. LXXII, Note, 19; for *tatami-kono*, the Pillow-Word by which Heguri is preceded in the Japanese text, see Sect. LXXXIX, Note 12. *Amaka-be* is curious, for wheress it properly signifies Kusaka-Tribe,—this tribe or family being called after the place where they resided,—the place itself came to be renamed after them when the fact of the posterior origin of the family designation had been forgotten. The reason for the

mention in the Preface of the oak-trees, which is not referred to in the main text of the poem, is difficult to ascertain. Moribe thinks, however, that it is on account of the luxuriance of its foliage which, as if it were a Preface within the Preface, paves the way for the mention of the thick-growing bamboos. The punning connection between *tashimi-dake*, "luxuriant bamboos," and *tashi ni ka mi-naru*, "we sleep not certainly," is necessarily obliterated in the English translation. "Certainly" must be taken in the sense of "undisturbedly."

5. *I.e.*, as may be conjectured, a messenger dispatched to him by his mistress. It seems best to suppose the author to represent the Emperor as not having actually gone to her house at all, but as having only communicated with her by messenger.

[SECT CLIV.—EMPEROR YŪ-RIYAKU (PART V.—STORY OF THE WOMAN AKAWI-KO).]

Again once when the Heavenly Sovereign, going out for amusement, reached the River Miwa,¹ there was a girl, whose aspect was very beautiful, washing clothes by the river-side. The Heavenly Sovereign asked the girl, [saying]: "Whose child art thou?" She replied, saying: "My name is Akawi-ko of the Hiketa Tribe."² Then he caused her to be told, saying: "Do not thou
 314 marry a husband. I will send for thee,"—and [with these words] he returned to the palace. So eighty years had already passed while she reverently awaited the Heavenly Sovereign's commands. Thereupon Akawi-ko thought: "As, while looking for the [Imperial] commands, I have already passed many years, and as my face and form are lean and withered, there is no longer any hope. Nevertheless, if I do not show [the Heavenly Sovereign] how truly I have waited, my disappointment will be unbearable;"—and [so saying] she caused mer-

chandise to be carried on tables holding an hundred,³ and came forth and presented [these gifts as] tribute. Thereat the Heavenly Sovereign, who had quite forgotten what he had formerly commanded, asked Akawi-ko, saying: "What old woman art thou, and why art thou come hither?" Then Akawiko replied, saying: "Having in such and such a month of such and such a year received the Heavenly Sovereign's commands, I have been reverently awaiting the great command until this day, and eighty years have past by. Now my appearance is quite decrepit, and there is no longer any hope. Nevertheless I have come forth in order to show and declare my faithfulness." Thereupon the Heavenly Sovereign was greatly startled [and exclaimed]: "I had quite forgotten the former circumstance; and thou meanwhile, ever faithfully awaiting my commands, hast vainly let pass by the years of thy prime. This is very pitiful." In his heart he wished to marry her, but shrunk from her extreme age, and could not make the marriage; but he conferred on her an august Song. That Song said:

"How awful is the sacred oak-tree, the oak-tree of the august dwelling! Maiden of the oak-plain!"⁴

Again he sang, saying:

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"The younger chestnut orchard plain of Hiketa:—o si dormivissen cum illâ in juventâ! Oh! how old she has become!"⁵

Then the tears that Akawi-ko wept quite drenched the red-dyed sleeve that she had on.⁶ In reply to the great august Song, she sang, saying:

"Left over from the piling up of the jewel-wall piled up round the august dwelling,

—to whom shall the person of the Deity's temple go?"

316 Again she sang, saying:

"Oh! how enviable is she who is in her bloom like the flowering lotus,—the lotus of the inlet, of the inlet of Kusaka."

Then the old woman was sent back plentifully endowed. So these four Songs are Quiet Songs."

1. *Afuro-gawa*. It is the stream which flows past Hatsuse. For Miwa see Sect. LXV, Note 8.

2. *Hiketa-be no Akemi-ko*. *Hiketa* is in Yamato. The etymology of the word is obscure. *Akemi-ko* signifies "red boar child;" but the appropriateness of the name to the woman in the story is not made to appear.

3. See Sect. XXXVII, Note 7.

4. Moribe says that, in this Song, the forgetful Monarch calls to mind the majestic and awful appearance of the sacred tree in the temple-grounds, and is moved by this religious thought to repent of his neglectful treatment of her who had so patiently waited for him through so many years. Motowori, on the contrary, sees in the words nothing more than a comparison of the old woman to some sacred tree of immortal age, and the aversion felt by the monarch to an union with her.—The oak mentioned (the *Kashi*, *Quercus myrsinifolia*) is an evergreen species. Both Motowori and Moribe consider that *mimoro* in the original Japanese of this Song should be taken, not as a proper name (see Sect. XXVIII, Notes 3 and 5), but simply as signifying "a sacred dwelling." As Miwa is mentioned in the earlier part of the story, it might seem more natural to regard *mimoro* as likewise being a Proper Name. But the word *mimoro* itself signifying "sacred spot," the difference between the two views does not amount to much, and it is best to follow native authority. "Oak-plain" (*kashi-hara*) means "a place planted with oak-trees." The first sentence of the Song must be looked on as a sort of Preface to the second.

5. The first words of this Song down to the colon and dash are a Preface to the Song proper, whose meaning stands in need of no explanation.—Moribe surmises that the word *kuri*, "chestnut," was formerly

a general name for all sorts of fruits, somewhat like our English word "berry."

6. The drenching of the sleeve with tears is a common figure in Japanese poetry.

7. Or we might (following Moribe) render thus: "Left over from the guarding of the jewel-grove guard at the august dwelling," etc. The wording of his Song is far from clear. While Motowori sees in it a reference to the construction of a wall round the grounds of a temple, the overplus of the materials for which sacred wall could not, it may be presumed, be applied to any profane purpose, Moribe disputes the propriety of such an interpretation of the word *kaki* which, according to him, denotes the grove planted in temple-grounds, temples never having been surrounded by walls such as Motowori assumes the existence of, nor even by "hedges" or "fences," which is the more usual acceptation of the term. He thinks, therefore, that the superficial signification of the actual words of the Song is that the priest, who has all his life been in the service of one particular shrine, cannot desert it for the adoration of some other deity. The underlying deeper significance of the little poem is in either case the same: Akawiko had, during her long waiting of eighty years, remained true to her first love the Emperor. For every reason it had been impossible for her ever to give her affections to another, and she had now come up to the capital to demonstrate to him who had forgotten her the unchangeable nature of her feelings.

8. This pretty little poem is too clear to need any comment. Moribe supposes that some lotuses brought from Kusaka may have been among the presents made by Akawiko to the Emperor. In the original Japanese the reference to the lotuses comes first, as a sort of preface to the rest of the poem. The laws of English construction necessitate its being put last in the translation.

9. See Sect. CXXIV, Note 19.

[SECT. CLV.—EMPEROR YŪ-RIVAKU (PART VI.—HE
MAKES A PROGRESS TO YESHINU).]

When the Heavenly Sovereign made a progress to the palace of Yeshinu,¹ there was on the bank of the Yes-

him river a girl of beautiful appearance. So having wedded this girl, he returned to the Palace. Afterwards, when he again made a progress to Yeshinu, he halted where he had met the girl, and in that place raised a great august throne,² seated himself on that august throne, played on his august lute, and made the maiden dance. Then he composed an august Song on account of the maiden's good dancing. That Song said:

"Oh! that the maiden dancing to the lute-playing of the august hand of the Deity seated on the throne might continue for ever!"³

1. See Sect. XLVI, Note 3.

2. See Sect. CXII, Note 2.

3. This Song presents no difficulties. In it the Emperor speaks of himself as a Deity, and is enthusiastically praised by the commentator Moribe for so doing.

317 [SECT. CLVI.—EMPEROR VŪ-RIYAKU (PART VII.—THE HORSE-FLY AND THE DRAGON-FLY).]

When forthwith he made a progress to the Moor of Akidzu,¹ and augustly hunted, the Heavenly Sovereign sat on an august throne. Then a horse-fly bit his august arm, and forthwith a dragon-fly came and ate up² the horse-fly, and flew [away]. Thereupon he composed an august Song. That Song said:

"Who is it tells in the great presence that game is lying on the peak of Womuro at Mi-yeshinu? Our Great Lord, who tranquilly carries on the government, being

seated on the throne to await the game, a horse-fly alights on and stings the fleshy part of his arm fully clad in a sleeve of white stuff, and a dragon-fly quickly eats up that horse-fly. That it might properly bear its name, the land of Yamato was called the Island of the Dragon-Fly."³

So from that time that moor was called by the name ³¹⁸ of Akidzu-nu.⁴

1. *Akidzu-nu*. See Note 4 to this Section.

2. Or, "bit."

3. The signification of the greater portion of this Song is clear enough, and is sufficiently explained by the context. The word "who" however admits of two interpretations, Motowori taking it to signify "some one," whereas Moribe, keeping the literal meaning of "who?" sees in it an angry exclamation of the monarch's at having been brought out to the hunt under exaggerated promises of game. *Wanuru* means "little cave," but is here a proper name. *Miyoshino* is a form of the word *Yoshino* which is frequently met with in poetry, the syllable *mi* being probably, as Mabuchi tells us in his "Commentary on the Collection of a Myriad Leaves," equivalent to *na*, and [therefore simply an "Ornamental Prefix." The phrase "tranquilly carries on the government" represents the Japanese *yamainishiki*, the Pillow-Word for *wa ga oke-kimi*, "our Great Lord," which latter phrase descriptive of the Sovereign is here put into the Sovereign's own mouth. "Of white stuff, *shiro-take no*, is another Pillow-Word. The only real difficulty in this Song meets us in the interpretation of its concluding sentence. The meaning apparently intended to be conveyed is that it was in order to prove itself worthy of its name that the dragon-fly performed the loyal deed which forms the subject of the tale. But if so, the author forgets that it was not the dragon-fly that was called after Japan, but Japan that was called after the dragon-fly (*Akidzushima*, Dragon-fly-Island," from *akidzu*, "dragon-fly"). What should be the point of the whole poem therefore fails of application. The name "Island of the Dragon-Fly" has already appeared in Sect. V (Note 26).

4. *I.e.*, Dragon-Fly Moat. See Motowori's remarks in his "Examination of the Synonyms for Japan," p. 26.

[SECT. CLVII.—EMPEROR YŪ-KYAKU (PART VIII.—ADVENTURE WITH A WILD BOAR).]

Again once the Heavenly Sovereign made a progress up to the summit of Mount Kadzuraki.¹ Then a large [wild] boar ran out. When the Heavenly Sovereign forthwith shot the boar with a whizzing barb,² the boar, furious, came towards him roaring.³ So the Heavenly Sovereign, alarmed at the roaring, climbed up to the top of an alder. Then he sang, saying:

"The branch of the alder-tree on the opportune mound which I climbed in my flight on account of the terribleness of the roaring of the boar, of the wounded boar, which our great lord who tranquilly carries on the government had been pleased to shoot!"⁴

1. See Sect. LV, Note 1.

2. See Sect. XXIII, Note, 7.

3. This is the sense attributed by the commentators to the obscure word *utabi*, which seems to be only found written phonetically.

4. Our author cannot be right in attributing this Song to the Emperor, and we need not hesitate to accept the different version of the story given in the parallel passage of the "Chronicle," where the Monarch, as might be expected from all the other details that have been preserved concerning him, bravely faces the boar, while it is one of his attendants who runs away and climbs a tree to be out of danger, and afterwards composes these lines. This Song is a good instance of what Mr. Aston (in his "Grammar of the Japanese Written Language," 2nd Edn., p. 194) has said concerning some of the short poems of a later date: "These sentences are not statements of fact; they merely picture to the mind a state of things without making any assertion respecting it." Here we, as it were, simply see the frightened courtier sitting breathless and terrified amid the branches of the alder, and the whole verse has but the meaning of an exclamation. The term *ari-mo* rendered "opportune mound," is the only word in the text which raises any dif-

difficulties of interpretation. Moribe's exegesis has here been followed. According to the older view it signifies "barren mound." For the words "our great lord who tranquilly carries on the government" see Sect. CLVI, Note 3.

[SECT. CLVIII.—EMPEROR YŪ-RIVAKU (PART IX.—REVELATION 319
OF THE GREAT DEITY OF KADZURAKI, LORD OF
ONE WORD).]

Again once, when the Heavenly Sovereign made a progress up Mount Kadzuraki, the various officials¹ were all clothed in green-stained garments with red cords that had been granted to them. At that time there were people ascending the mountain on the opposite mountain acclivity quite similar to the order of the Heavenly Monarch's retinue. Again the style of the habiliments and likewise the people were similar and not distinguishable.² Then the Heavenly Sovereign gazed, and sent to ask, saying: "There being no other king in Yamato excepting myself, what person goeth thus?" The style of the reply again was like unto the commands of a Heavenly Sovereign. Hereupon the Heavenly Sovereign, being very angry, fixed his arrow [in his bow], and the various officials all fixed their arrows [in their bows]. Then those people also all fixed their arrows [in their bows]. So the Heavenly Sovereign again sent to ask, saying: "Then tell thy name. Then let each of us tell his name, and [then] let fly his arrow." Thereupon [the other] replied, saying: As I "was the first to be asked, I will be the first to tell my name. I am the Deity who dispels with a word the evil and with a word the good,—the Great Deity of Kadzuraki, Lord of One

320 Word.¹³ The Heavenly Sovereign hereupon trembled, and said: "I reverence [thee], my Great Deity. I understood not that thy great person would be revealed;¹⁴—and having thus spoken, he, beginning by his great august sword and likewise bow and arrows, took off the garments which the hundred officials had on, and worshipfully presented them [to the Great Deity].¹⁵ Then the Great Deity, Lord of One Word, clapping his hands,¹⁶ accepted the offering. So when the Heavenly Sovereign made his progress back, the Great Deity came down the mountain,¹⁷ and respectfully escorted him to the entrance¹⁸ of the Hatsuse mountain. So it was at that time the Great Deity Lord of One Word was revealed.

1. Literally, "the hundred officials." This Chinese phrase has been met with before in the "Records," and recurs in this Section.

2. The original has the character 傾, out of which it is hard to make sense. Motowori's proposal to consider it put by error for 頌, has therefore been adopted, though the translator feels by no means sure that it is a happy one. According to the strict Chinese sense of 頌, it would not fit with this passage any better than 傾; but in Japanese we may be justified in understanding 不頌 to mean "not distinguishable."

3. In the original: 吾者雖惡事而一言雖善一事而言言翹之神萬城之一言主之大神者也. The import of the obscure expression "dispelling with a word the good" is not rendered much more intelligible by Motowori's attempt to explain it. For Kadzuraiki see LV, Note. 1.

4. Literally, "that there would be a present (or manifest) great person."

5. *Le.*, he kept nothing for himself, but from his own sword and bow and arrows down to the ceremonial garments in which his followers were clad, gave every thing to the god.

6. In token of joy, says Motowori.

7. The characters 降山來, rendered by "came down the mountain," are evidently the result of a copyist's carelessness. The translation follows Motowori's proposal to amend the text to 降山來.

8. Literally "mouth."

[SECT. CLIX.—EMPEROR YŪ-RIYAKU (PART X.—THE MOUND
OF THE METAL SPADE).]

Again when the Heavenly Sovereign made a progress to Kasuga to wed Princess Wodo,¹ daughter of the Grandee Satsuki of Wani,² a maiden met him by the way, and forthwith seeing the Imperial progress, ran and hid on the side of a mound. So he composed an august Song. That august Song said:

"Oh! the mound where the maiden is
hiding! Oh for five hundred metal spades!
then might [we] dig her out!"³

So that mound was called by the name of the Mound³²¹
of the Metal Spade.⁴

1. *Wodo-hime*. The signification this name is obscure.

2. *Wani no Satsuki no mi*. For *Wani* see Sect. LXII, Note 11. *Satsuki* is the old Japanese name of the fifth moon.

3. Moribe thus paraphrases this Song: "The Monarch had met a girl carrying "a spade in her hand, and as she was beautiful, wished to address her; but she ran off and hid on the hill-side, leaving her spade behind her. His words express a desire for five hundred spades like hers, with which to break down the hill-side and dig her out..... It is in joke that he talks of the maiden who was on the *other side* of the hill as being *inside* it." That in ancient times all digging implements were not made of metal will be seen by reference to Sect. CXXIV, Note 6.

4. *Kanazuki no moka*.

[SECT. CLX.—EMPEROR YŪ-RIYAKU (PART
XI.—THE LEAF IN THE CUP).]

Again when the Heavenly Sovereign made a copious feast under a hundred-branching *tsuki*-tree¹ at Hatsuse, a female attendant from Mihe² in the land of Ise lifted

up the great august cup, and presented it to him. Then from the hundred-branching *tsuki*-tree there fell a leaf and floated in the great august cup. The female attendant, not knowing that the fallen leaf was floating in the cup, did not desist from presenting³ the great august liquor to the Heavenly Sovereign, who, perceiving the leaf floating in the cup, knocked the female attendant down, put his sword to her neck, and was about to cut off her head, when the female attendant spoke to the Heavenly Sovereign, saying: "Slay me not! There is something that I must say to thee;" and forthwith she sang, saying:

322 "The palace of Hishiro at Makimuku is a palace where shines the morning sun, a palace where glistens the evening sun, a palace plentifully rooted as the root of the bamboo, a palace with spreading roots like the roots of the trees, a palace pestled with oh! eight hundred [loads of] earth. As for the branches of the hundred-fold flourishing *tsuki*-tree growing by the house of new licking at the august gate [made of] *chamæcyparis* [wood], the uppermost branch has the sky above it, the middle branch has the east above it, the lowest branch has the country above it. A leaf from the tip of the uppermost branch falls against the middle branch; a leaf from the tip of the middle branch falls against the lowest branch; a leaf from the tip of the lowest branch, falling into the oil floating in the fresh jewelled goblet which the maid

of Mihe is lifting up, all [goes] curdle-curdle. Ah! this is very awful, August Child of the High-Shining Sun! The tradition of the thing, too this!"¹

So on her presenting this Song, her crime was 323 pardoned. Then the Empress sang. Her Song said:

"Present the luxuriant august liquor to the august child of the high-shining sun, who is broad like the leaves, who is brilliant like the blossoms of the broad-foliaged five hundred [-fold branching] true camellia-tree that stands growing by the house of new licking in this high metropolis of Yamato, on this high-timbered mound of the metropolis. The tradition of this thing, too this!"²

Forwith the Heavenly Sovereign sang, saying:

"The people of the great palace, having put on scarfs like the quail-birds having put their tails together like wagtails, and congregated together like the yard-sparrows, may perhaps to-day be truly steeped in liquor,—the people of the palace of the high-shining sun. The tradition of the thing, too, this."³

These three Songs are Songs of Heavenly Words.³ 325
So at this copious feast this female attendant from Mihe was praised and plentifully endowed.

1. Said to be scarcely distinguishable from the *keyaki* (*Zelkova leakei*)

2. See Sect. LXXXIX, Note 7.

3. Literally "still presented."

4. To understand the allusion at the beginning of this Song to the palace of Hishiro at Makimuku, which had been the residence of the Emperor Kei-kō (see Sect. LXXVI, Note 1), it must be known that in the account of the reign of that monarch as given in the "Chronicles" there is a story which, like that in the text, turns on carelessness in dealing with a goblet,—carelessness which Kei-kō graciously pardoned. Moreover the scene of the incident here related was in the immediate neighbourhood of the old palace of Hishiro. There was therefore a double reason for referring to that place; and the under-current of insinuation is, that as Kei-kō in the olden time forgave the courtiers who forgot his goblet, will not the present Sovereign forgive the maid of Mihe for letting a leaf fall into his? The poetess, after describing the splendour and solidity of the Imperial abode, passes on to a mention of the luxuriant and many-branching *tsubi*-trees growing near "the home of new licking," *i.e.*, the sacred hall where the Sovereign performed each year the ceremony of tasting the first-fruits of the harvest. The "gate" may either be taken in its literal acceptation, or else regarded as used by metonymy for the palace itself. The description of that which the middle and lowest branches "have above them" is somewhat obscure, and perhaps the words should not be too strictly pressed for a perfectly rational meaning, their chief use being as metrical parallelisms. The supposition of the commentators is however that the poetess, in speaking of this immense tree, meant to say that the middle branch (or branches) spread eastward, and the lowest branches westward. Next we are told of the fall of the fatal leaf into the oil, *i.e.*, into the liquor, contained in the Imperial goblet; and the poetess, before acknowledging the awfulness of her misdemeanour, skilfully brings in an allusion to the Japanese account of the creation, when the drops that fell from the spear used by the creator and creatrix Izanagi and Izanami to make the brine "go curdle-curdle" did very good work indeed; for they were piled up and became the first-formed island for the Japanese archipelago (see Sect. III): for drops to fall down, or for leaves to fall into drops (of wine), must therefore surely be a good omen rather than a crime. Conformably with the hesitating nature of her allusion, the maiden leaves it quite uncertain what is conceived of as "going curdle-curdle" in the present instance. In fact, neither must the thought be pressed too far, nor the sentence searched too rigorously from a grammatical point of view. Such intentional vagueness is one of the specific characteristics of a great deal of the poetry of Japan. The words "the tradition of the thing,"

too, this!", which conclude the poem, are obscure in another and more usual sense; but, having been already treated of in Note 4 to Sect. XXIV, they need not detain us here. They do not affect the sense of the rest of the poem. Two points more remain to be noticed: one is that the word *Mise* and *hi no mi kado* ("august gale of *chamocyparis*") are respectively preceded by the Pillow-Words *arigatai no*, whose signification is disputed, and *matsukado*, which signifies "splitting true trees;" the other, that the original of the word "glistens" near the commencement of the poem only has that sense if, following Moribe, we identify *hi-gakuru* with *hi-kagayakuru*. As it stands, the word *gakuru* lends itself more naturally to the interpretation of "sets." But the logical difficulty of accepting the phrase "where the sun sets" in such a context, where on the contrary some phrase of good omen is alone appropriate, seems greater than the philological difficulty of deriving *hi-gakuru* by a process of contraction from *hi-kagayakuru*. The designation of the Emperor or Heir Apparent by the title of "august child of the high-shining sun" has been met with before, and needs no explanation when the solar ancestry claimed by the Japanese monarchs is called to mind.

5. The gist of this Song, which must be supposed to be addressed to the female attendant, is simply: "Present the goblet full of liquor to the Emperor."—In accordance with the rules of Japanese construction the Imperative "present," which is the chief Verb of the sentence, comes last, and is preceded by the comparison of the Monarch to the leaves and flowers of the camellia-tree, while the comparatively unimportant words describing the position of the tree come at the beginning. Thus in a literal English translation the climax is necessarily spoilt through the reversal of the order of the words. The "broad-leaved camellia" has already appeared in Sect. CXXIII, Note 11, the "house of new licking" has been explained in the note immediately preceding the present one, and the incomprehensible concluding exclamation has been discussed in Sect. XXIV, Note 4. The "high metropolis" of Yamato is of course the then capital. There is however some doubt whether the word *taketsuki*, which is here thus rendered, should not rather be considered as a proper name. The expression *to-dokoro*, rendered "high-timbered," is also doubtful. Motowori interprets it simply as "slightly high." Moribe seems right in explaining the word *tsubasa* to mean "a mound."

6. This Song is here out of place, and is supposed by Motowori to have been composed, not by the Emperor, but by some court lady who was absent from the feast. The meaning simply is: "Ah yes, 'tis to-day that the court ladies are "drinking their fill of rice-liquor [—and

would that I were with them]!"—The picture here presented of the manners of the court is not attractive; but the comparison of the ladies' appearance with that of various birds is quaint. The commentators tell us that the appropriateness of the use of the word "scarfs" as applied to the quail lies in the peculiar plumage of that bird, which makes it look as if it had a scarf on. "Having put their tails together" means "standing with their trains in a row." The epithet "yard" applied to the sparrows paints the habits of that bird. The words "great palace" are in the original preceded by the Pillow-Word *momakibi no*, whose signification is disputed. After lines

Kefu mo ka mo

Saka-mi-duku-raki.

rendered "may perhaps to day be truly steeped in liquor," Moribe would like to consider the lines

Ara mo to mo

Saka-mi-duku-rami,

i.e., "may perhaps to-morrow be truly steeped in liquor" to have been accidentally omitted. There is no doubt but that their insertion would add to the effect of the poem from the point of view of style.

7. 天語歌, read *ama-koto-uta*. This expression is altogether obscure, and the commentators differ in their interpretations of it. Mabuchi, following the characters, sees in them an allusion to the words "august child of the high-shining sun" which recurs in each of the three Songs thus bracketed together. Motowori thinks that *ama-koto* should be regarded as standing for *amari-goto* (餘語) "surplus words," in allusion to the meaningless refrain with which the Songs in question terminate. Other Songs, however, which end in the same manner, are not thus designated. Moribe's exegesis, though founded on Motowori's is preferable to it. Accepting *ama-koto* as a contraction of *amari-goto*, he would take the second half of the compound in the sense of "things," not "words" (事 not 語), and regard the whole as signifying that the Songs were composed or sung after the conclusion of the actual feast. Against this view must be set the fact that the Chinese characters lend it no support. The translator, has, as usual when in doubt, preferred to adhere to the sense given by the characters.

[SECT. CLXI.—EMPEROR YŪ-RIYAKU (PART XII.—SONGS BY THE EMPEROR AND PRINCESS WODO).]

On the day of this copious feast the Heavenly Sovereign, when Princess Wodo of Kasuga¹ presented to him the great august liquor, sang again, saying :

"Oh! the grandee's daughter holding the excellent flagon! [If] thou hold the excellent flagon, hold it firmly! Hold it quite firmly, more and more firmly, child holding the excellent flagon."²

This is a Cup Song.³ Then princess Wodo presented³²⁶ a Song. That Song said :

"Would that I were [thou.] the lower board of the arm-rest whereon our great lord who tranquilly carries on the government stands leaning at morn, stands leaning at eve! Oh! mine elder brother!"⁴

This is a Quiet Song.

1. *Kasuga no Wodo-hime*. See Sect. CLIX. Note 1.

2. This Song is simply a reiterated and playful injunction to the maiden to hold firmly the flagon containing the intoxicating liquor; and Motowori is, as Moribe remarks, putting more in'o the words than they are really meant to convey, when he says that they imply *praise* on the Monarch's part.—The English words "grandee's daughter" represent the Japanese *omi no onna*, a somewhat remarkable expression, which is interpreted by Motowori to signify "attendant maiden." The translator prefers the view propounded in Moribe's comment on this Song, and has therefore adopted it. The expression is in the original preceded by the untranslatable Pillow-Word *minasosoku* (Moribe reads the last syllable with the *nigori-gu*). The word rendered "excellent flagon" is *ho-dari*, the first element of the compound being explained by the commentators in the sense of "excellent," i.e., "big," while the second is the same as the modern word *taru*, "a cask." In ancient times, however, the signification of *tari* or *taru* was that of a vessel to pour liquor from, not

to store liquor in,—i.e., a flagon, not a cask. The words "quite firmly, more and more firmly" represent the Japanese *shita-gotaku ya-gotaku* according to Moribe's exegesis. Motowori's interpretation of them in the sense of "[take the] bottom firmly and the top firmly" is less acceptable.

3. Thus does the editor of 1687, who is followed by Moribe, understand the original expression *uhi-uta*. Motowori's interpretation, "Floating Song," seems less good.

4. So enamoured is the maiden of the Sovereign that she would fain be even the board of the arm-rest on which he leans.—The expression "lower board" is misleading, for it refers simply to the self-evident fact that the board forming the top of the little low table used as an arm-rest by one squatting on his mat is below the arm, as whose support it serves. The words "stands leaning" must probably be understood to signify "sits" or "squats leaning." The expression "our great lord who tranquilly carries on the government" is a frequently recurring periphrasis for the word "Emperor," and has been explained in Sect. LXXXVII, Note 4. The words "at morn" and "at eve" are literally in the original "at morning doors" and "at evening doors," the reference being to the fact that the doors of a house are respectively opened and closed in the early morning and at nightfall. The exclamation "Oh! mine elder brother" is addressed to the board of the arm-rest. *Conf.* the first Song in Sect LXXXIX, where Yamato-take apostrophises a pine-tree in the same terms.

327 [SECT. CLXII.—EMPEROR YŪ-RIYAKU (PART XIII.—HIS AGE AND PLACE OF BURIAL.)]

The Heavenly Sovereign's august years were one hundred and twenty-four. His august mausoleum is at Takawashi in Tajihī in Kafuchi.

1. For Tajihī see Sect. CXXXII, Note 4. *Takawashi* signifies "high eagle."

[SECT. CLXIII.—EMPEROR SEI-NEI (PART I.—SEARCH FOR
A SUCCESSOR TO HIM).]

His Augustness Shiraka-no-oho-yamato-ne-ko dwelt at the palace of Mikakuri at Ihare,¹ and ruled the Empire. This Heavenly Sovereign had no Empress, and likewise no august children. So the Shiraka-Clan² was established as his august proxy. So after the Heavenly Sovereign's decease, there was no King to rule the Empire. Thereupon, on enquiry [being made] for a King who should rule the sun's succession, Oshinumi-no-iratsume,³ another name for whom was Princess Ihi-toyo, younger sister of Prince Ichinobe-oshiha-wake,⁴ [was found to be] residing at the palace of Tsunosashi at Takaki in Oshinumi in Kadzuraki.⁵

1. For Ihare see Sect. XLIII. Note 26. *Mika-kuri* signifies "jarchesnut."

2. *Shiraka-ko*

3. In Sect. CXXXI (Note 7) this name appears as *Awami-no-iratsume*. Both *Awami* and *Oshinumi* are supposed to be names of places. The latter is the name of a district in Yamato. Its etymology is obscure. For *Ihi-toyo* see Sect. CXXXI, Note 8.

4. See Sect. CXXXI (Note, 5), where however the title of *wake* ("Lord") is omitted.

5. For *Kadzuraki* see Sect. LV, Note 1 and for Oshinumi see Note 3 to the present Sect. *Takaki* seems to signify "high castle," while *Tsunosashi* is obscure. (See Motowori's remarks on these two names in Vol. XLIII, p. 3 of his Commentary.)

[SECT. CLXIV.—EMPEROR SEI-NEI (PART II.—PRINCES OHOKI
AND WOKE ARE DISCOVERED.)]

Then Wodate, Chief of the Mountain Clan,¹ when appointed governor of the land of Harima, arrived just at

328 [the time of] a rejoicing for the new cave of an inhabitant called Shizhimu.³ Hereupon, when the feasting and the drinking were at their height, they all danced in turn. So two young children⁴ [employed] to light the fire sat beside the furnace.⁴ These young children were made to dance. Then one of the young children said: "Do thou the elder brother dance first." The elder brother likewise said: "Do thou the younger brother dance first." When they thus yielded to each other, the people who were met together laughed at their manner of yielding to each other.⁵ So at last the elder brother danced, [and when he had] finished, the younger when about to dance chanted, saying:

"On the bamboos on the mountain-slopes, behind which are hidden as soon as they appear my warrior-mate's sword, on whose hilt red earth was daubed, for whose cord red cloth was cut, and his red flags that were set up!—Beggarly descendants of King Ichinobe-no-oshiha, august child of the Heavenly Sovereign Izaho-wake, who ruled the Empire as it were cutting the [bamboos'] roots and bending down their extremities, and like playing on an eight-stringed lute!"⁶

329 Then forthwith Chief Wodate, starting at the sound [of these words], and rolling off his couch,⁷ drove away the people of the cave; and having set the two⁸ princes [one] on his left knee and [the other] on his right and wept and lamented, he collected the people together, and having built a temporary palace, and set [the two princes]

to dwell in that temporary palace, he sent a courier up [to the capital]. Thereupon their aunt, Queen Ihi-toyo, delighted to hear [the news], made them come up to the palace.

1. *Yama-be no muraishi-wodate*. *Yama-be* has already appeared, *W'o-date* signifies "small shield."

2. For this name see Sect. CXLIX Note 3. A similar festival at the inauguration of a new eave is mentioned in Sect. LXXX.

3. Motowori's vain attempts to reconcile the dates with this statement of Princes Oboke and Woke being "young children" at this time, after an interval of two reigns since the death of their father, will be found in Vol. XLIII, pp. 10-11, of his Commentary.

4. *I.e.*, as the commentators suppose, a place or vessel holding a light with which to kindle other lights for the feast. The word can scarcely here have its common signification of a "kitchen-range."

5. *I.e.*, at the fact of their being so courteous to each other.

7. This so-called "chant,"—it is not a Song, because not in metre, and is accordingly not transcribed syllabically,—is at first sight so difficult as to seem to defy translation, and to make the student apply to the whole of his interpretation Motowori's closing remark on his exegesis of one of the phrases contained in it,—*"this is mere guess-work, and the text demands further consideration."* A little inspection shows, however, that the drift of the words is by no means so inscrutable as its partly ideographic and partly phonetic transcription makes it appear. The first part down to the colon and dash is a "Preface" to the second, the "Pivot" joining the two parts in the original Japanese being the word "bamboos." The laws of English construction unfortunately do not admit of the force of the original, which entirely depends on the position of the words, being rendered into our language. The appropriateness of the Preface to the body of the chant rests on the consideration that the *bright* articles mentioned in it, *viz.*, the sword painted and decorated with red streamers (or perhaps tied on with a red sash) and also the red banners are easily *hidden* behind the thick leaves of a bamboo-grove, just as the Imperial origin of the two young Princes was hidden beneath the vile office which they filled in Shirahime's household. The clause "cutting the [bamboos'] roots and tending down their extremities" forms the chief difficulty. Indeed the word "roots" is supplied by Motowori, and his interpretation of the phrase is merely tentative. We may,

however, until some better explanation is offered, see in it a reference to the energetic manner in which the Empire was ruled by the young princes' grandfather, the Emperor Izaho-wake (i-chiû), or else perhaps by their father Ichinobe-no-Oshika. This latter view is preferred by Moto-wori, though according to the history Ichinobe-no-oashika never actually ascended the throne. The position of the Verb "ruled" in the Japanese text permits of either interpretation. The comparison of the government of the Empire to playing on a lute is poetical and appropriate. It should be noticed that in the Japanese text the construction of the sentence forming the main body of the chant is the reverse of what it is made to appear to be in the translation. The words "beggarly descendants," by which, as a climax, the singer reveals his own and his brother's illustrious descent, therefore come last of all and produce on Wode the startling effect which we read of in the next sentence.

7. Or, "seat." In ancient times each person in a room sat on a special mat, and it is that small mat which is here meant.

8. The Numeral is accompanied by the Auxiliary *harkina*, properly used for gods and goddesses.

[SECT. CLXV.—EMPEROR SEI-NEI (PART.—THE
GRANDEE SHIBI).¹]

So when the government of the Empire was about to be assumed,² the Grandee Shibi,³ ancestor of the Grandees of Heguri,⁴ mixed in the Songs, and took the hand of the beautiful person whom His Augustness Woke was about to wed. This maiden was a daughter of one of the Headmen of Uda,⁵ and her name was Ofuwo.⁶ Then His Augustness Woke likewise mixed in the Song-Hedge.⁷ Thereupon the Grandee Shibi sang, saying:

(iv) "The further fin of the roof of the
great palace is bent down at the
corner."⁸

When he had thus sung, and requested the conclusion

of the Song, His Augustness Woke sang, saying:

- (v) "It is on account of the great carpenter's awkwardness that it is bent down at the corner."⁹ 33¹

Then the Grandee Shibi sang again, saying:

- (viii) "The great lord, on account of the magnanimity of his heart, does not enter and stand in the eight-fold hedge of branches of the child of a grandee."¹⁰

Hereupon the Prince sang again, saying:

- (i) "Looking on the breakers of the briny current, I see my spouse standing by the fin of the tunny that comes sporting."

Then the Grandee Shibi, getting more and more angry, sang, saying:

- (ix) "[Though] the eight-fold hedge of branches of the Prince the Great Lord be made fast at eight places, be made fast all round, 'tis a hedge that shall be cut, 'tis a hedge that shall be burnt."¹¹

Then the Prince again sang, saying:

- (ii) "Oh fisherman that spearest the tunny, the great fish! He being [there], thou must be sad at heart, tunny-spearing fisherman!"¹²

Having thus sung, the feast was concluded at dawn, ^{33²} and they all retired. Next morning the two Deities,³³ His Augustness Ohoke and His Augustness Woke, took counsel, saying: "All the people of the Court go to Court in the morning, and assemble at Shibi's gate at noon. So¹⁴ Shibi must surely now be sleeping, and

333 moreover there will be nobody at the gate. So unless it be now, it were hard to plot against him,"¹¹ — and forthwith they at once raised an army, and beleaguered the house of the Grandee Shibi, and slew him.

1. The student should compare the version of the story in this Sect. with that given in the "Chronicles of Japan," where it is placed some years later at the commencement of the reign of the Emperor Mu-rietsu, and not only do many of the details disagree, but the arrangement and number of the Songs is different. It is impossible to make a consistent whole out of the story as here given; so, while noticing the linguistic peculiarities of each of the Songs in the order in which they appear in the present text, the translator has thought it advisable, following Moribe, to give in Note 12 a consistent scheme of interpretation for the whole. The small Roman numbers placed in brackets at the commencement of each Song indicate its place in the text as restored by Moribe.

2. By one or other of the two Princes Ohoke and Woke. "Each," we are afterwards told, "ceded the Empire to the other," and it therefore remained for some time uncertain which was to be the Sovereign.

3. *Shibi no oni*. In some of the Songs that follow there is a play on the identity of this name with that of the tunny-fish (*shibi*). But whether that be really the derivation it is difficult to ascertain.

4. *Hoguri no oni*. *Conf.* Sect. LXI, Note 45.

5. *Uda no obito-ra*. *Uda* is the name of a place in Yamato.

6. *I.e.*, "big fish." But see the remark on this name in Note 12.

7. *Uto-gaki*. The derivation of this curious expression is disputed; but the meaning seems to be "strophic" or "choric song," or "a place where singing in which more than one takes part is going on."

8. In this Song the "further fin" (*woto tta hata-de*, explained by the characters 被觸手 or 被端手) is supposed to signify a pent-roof, or the eaves of the roof, or else an out-house connected by a slanting roof with the main building. The "great palace" is the palace of Prince Woke.

9. The "great carpenter" is the carpenter employed to build the roof above-mentioned.

10. The "eight-fold hedge of branches" is simply a "hedge," and the "child of a grandee" the Grandee Shibi himself.

11. The words "made fast" refer to the tying of the fence at certain places to give it strength. If we accepted Moribe's emendation of the final Verb *yakemu*, "burn," to *yaremu*, we should have to translate the last clause thus: "'tis a fence that shall be broken."

12 "The great fish" (*ofunoo yo shi*) is the Pillow-Work for *shibi*, "tunny." The word "he" (which might also be rendered "*it*,"—the original being *so*) must be taken to refer both to the fish itself and to the Grandee Shibi (*i.e.*, the grandee Tunny), who bore its name.—Following Moribe's acceptable re-toration of the original story, which is founded on a comparison of the text of these "Records" with that of the "Chronicles of Japan," we find that in the first Song of the series the young Prince half jokingly remarks on the fact of the Grandee Shibi appearing in public with the damsel who was to have been his (the Prince's) bride. Shibi's name, which, as already stated, signifies "tunny," furnishes the occasion for the marine metaphors borrowed from the current and the breakers. Shibi's answer (Song II,—in the Records" wrongly ascribed to the prince), takes up the same strain, but in a more taunting tone: the prince is likened to a fisherman who would fain make a futile attempt to spear the great tunny, and his (the tunny's, *i.e.*, the Grandee Shibi's) presence must indeed be pain and grief to him. In a third Song, which is given in the "Chronicles," but not in the "Records," the prince retorts that he relies on his good sword to win the girl for him in the end, and in Song IV the Grandee jeers at the dilapidated condition of his palace, and by implication at the sorry state of his fortunes,—a taunt to which the prince replies in Song V by saying that if the palace is dilapidated, and the Empire in disorder, the fault belongs to none other than to the Grandee himself. Songs VI and VII, which are not found in the "Records," only serve to continue the growing war of words, which in Song VIII (in the "Records" wrongly attributed to the Grandee) comes to a climax by the prince exclaiming that if he does not force his way into the Grandee's mansion to seize his lady-love, it is only on account of the magnanimity of his disposition. To this the Grandee replies in Song IX (in the "Records" erroneously attributed to the prince) by a sort of *tu quoque*, vowing that he will cut and burn his way into the prince's palace. This is not the end of the dispute in the pages of the "Chronicles," but it is all that need detain the reader of the "Records." It should, however, be mentioned that in the "Chronicles" the name of the girl is *Kage-hime*: *Ofunoo* "Big Fish," which is here given, would seem to be nothing more

than a nickname, which perhaps arose from the incidents of this metrical war of words.

13. The word used in the original is *ashina*, the Auxiliary Numeral for Deities. It recurs at the commencement of the next Section, where however it is not convenient to translate it.

14. The original here has the character 又, "again" or "more-over." But this must be, as Motowori points out, a copyist's error. Almost immediately below the same character recurs where it is equally out of place. The translator has followed Motowori in rendering it the first time by "so," and the second by "surely."

15. *I.e.*, There is no time like the present for plotting against him.

[SECT. CLXVI.—EMPEROR SEI-NEI (PART IV.—PRINCE
OHOKO CEDES THE EMPIRE TO PRINCE WOKE).]

Then each of the two Princes ceded the Empire to the other, and His Augustness Ohoke [finally] ceded it to the younger brother His Augustness Woke, saying: "Had not Thine Augustness revealed our names when we dwelt in the house of Shizhimu in Harima, we should never have arrived at being the lords of the Empire. This is quite owing to Thine Augustness's deed. So, though I be the elder brother, do Thine Augustness rule the Empire first,"—and [with these words] he urgently ceded [his claim]. So, being unable to refuse, His Augustness Woke ruled the Empire first.

[SECT. CLXVII.—EMPEROR KEN-ZŌ (PART I.—THE OLD
WOMAN OKI-ME).]

His Augustness Woke-no-ihasu-wake dwelt at the palace of Chika-tsu-Asuka,¹ and ruled the Empire for

eight years. The Heavenly Sovereign wedded the Queen of Naniha,² daughter of the King of Ihaki.³ He had no children. At the time when this Heavenly Sovereign was searching for the august bones of the King his father, King Ichinobe,⁴ there came out from the land of Afumi [to the palace] a poor old woman, who said: "The place where the prince's august bones are buried is specially well known to me,⁵ and moreover [his skeleton] can be known by his august teeth." (His august teeth were teeth uneven like a lily.) Then people were set⁶ to dig the 334 ground and search for the august bones; and the bones having been forthwith obtained, an august mausoleum was made on the mountain east of the Moor of Kaya,⁷ and they were interred, and the children of Karafukuro⁸ were made to guard the august mausoleum. Afterwards the august bones were brought up [to the Capital]. So having returned up [to the Capital, the Heavenly sovereign] sent for the old woman, praised her for having, without forgetting, kept the place in mind, and conferred upon her the name of the Old Woman Oki-me:⁹ thus did he send for her into the palace, and deign to treat her with deep and wide kindness. So he built a house for the old woman to dwell in close to the palace, and always sent for her every day. So he hung a bell by the door of the great hall, and always rang it when he wished to call the old woman. So he composed an august Song. That Song said:

"Oh! the far-distant bell tinkles when she
has past the moor with its low eulalias
and the little valley. Oh! Oki-me must be
coming!" "

Hereupon the old woman said: "I am very aged, 335

and would fain depart to my native land." So when the Heavenly Sovereign let her depart according to her request, he saw her off and sang, saying:

"Ah Okime! Okime from Afumi! from tomorrow [onwards] wilt [thou] be hidden behind the deep mountains, and alas! not seen!"

1. See Sect. CXXXIII, Note 11.

2. *Naniha no miko*. For Naniha sect. XLIV, Note 26.

3. *Ihaki no miko*.

4. Who had been treacherously slain by the Emperor Yü-riyaku (see Sect. CXLVIII).

5. *I.e.*, says Motowori, "it is known to me, and to none besides."

6. The character used is 里, which is more applicable to the raising of troops than to the setting to work of peasants. It seems however here to be used in the latter sense; or perhaps we should consider it to mean that people were got together.

7. See Sect. CXLVIII, Note 3. Possibly the "mountain east" should be a Proper Name,—Eastern Mountain,—but it is not taken as such by Motowori.

8. See Sect. CXLVIII, Note 1.

9. *I.e.*, "keeping an eye," *q.d.*, on the place of burial of the Emperor's father. Grammar would lead us to expect the order of the words forming the name to be reversed thus, *Me-aki*; but see Motowori's remarks in Vol. XLIII, p. 56.

10. This Song is not comprehensible except by reference to the text of the "Chronicles," whose author gives a somewhat varying version of the story. He tells us that, as a support to the infirm old lady, the Emperor had a string or rope stretched as a sort of hand-rest along the way she was obliged to pass in order to reach the Imperial apartments, and that at the end of the rope was a bell whose tinkling notified the Emperor of her approach. The conjectural exclamation which closes the little poem has therefore an obvious sense, which would be wanting if the bell were at the other end, as in the version here given; for the Emperor would not give expression to surprise at her approach, if he had himself just rung for her to come.—"Far-distant" is an imperfect attempt to represent the Pillow-Word *nemo-datsu*, which here alludes to the stages

along which the old woman may be supposed to be travelling. The valley and the moor overgrown with short grass form an allusion to the way,—long and arduous for her,—which Oki-me had to traverse to reach the Imperial apartments, and they contain possibly a further allusion to her original journey to the capital.

11. The meaning of this Song is quite clear.—The second time the name *Oki-me* occurs, it might, instead of being as here taken as an exclamation, be made the subject of the sentence, thus: "Oki-me from Afumi will by to-morrow, etc." The words "wilt [thou]," which represent *ka* of the original Japanese may be taken either as an exclamation properly so-called, or as a sort of rhetorical interrogation whose force is simply exclamatory. The meaning comes to the same in either case, and is literally rendered by the same English words; but according to the latter view, we should have to replace the point of exclamation by a point of interrogation.

[SECT. CLXVIII.—EMPEROR KEN-ZŌ (PART II,—HE
SLAYS THE BOAR-HERD).]

The Heavenly Sovereign searched for the old boar-herd who had seized his august provisions at the time when he first met with adversity and was fleeing;¹ and, having sought him out, sent for him up [to the Capital], beheaded him in the bed² of the River Asuka,³ and cut the knee-tendons of all his kindred. Wherefore down to the present time his descendants, on the day when⁴ they³³⁶ come up to Yamato, always limp of their own accord. So the man's abode had been well seen and divined.⁵ So the place was named Shimesu.⁶

1. See Sect. CXLIX.

2. Motowori would have us understand the text to mean "in the neighbourhood of the river." There is, however, no difficulty in accepting the author's statement literally, as any one who is acquainted with the broad, stony beds of Japanese rivers will readily admit.

3. *Asuki-gaku*. For Asuka see Sect. CXXXIII, Note II.

4. *I.e.* probably "whenever."

5. *I.e.*, discovered by augury" or else simply "found and pointed out,"—by whom does not appear.

6. The real etymology of this name is obscure but the author's intention is to connect it with the "dividing" or "pointing out" mentioned in the preceding sentence, which is given phonetically as [*mi*] *shimehi*.

[SECT. CLXIX.—EMPEROR KEN-ZŌ (PART III.—THE EMPEROR YŪ-RYAKU'S MAUSOLEUM IS DISFIGURED).]

The Heavenly Sovereign, deeply hating the Heavenly Sovereign Oho-hatsuse, who had slain the King his father, wished to be revenged on his spirit.¹ So when, wishing to destroy the august mausoleum of the Heavenly Sovereign Oho-hatsuse, he [was about to] send people [to execute this design], his elder brother, His Augustness Ohoke, addressed² him, saying: "To demolish this august mausoleum thou shouldst not send other people. None but myself shall go, and I will demolish it according to the Heavenly Sovereign's august heart.³ Then the heavenly Sovereign commanded: "Make thy progress, then, according to thy decree." Wherefore His Augustness Ohoke, having proceeded down himself, slightly excavated the side of the august mausoleum, and returned up [to the capital], and reported that he had dug up and demolished it. Then the Heavenly Sovereign, astonished at the quickness of his return up, asked how he had demolished it. He replied, saying: "I slightly excavated the earth at the side of the august mausoleum." The Heavenly Sovereign said: "Wishing to be revenged on the enemy of the King our father, I had counted on

the complete demolition of the mausoleum. Why hast thou [only] slight excavated it?" He replied, saying: 337 "The reason why I did so was that the wish to be revenged on the spirit of the foe of the King our father is truly just. Nevertheless the Heavenly Sovereign Ohohatsuse, though he were our father's foe, was still our uncle, and moreover was an Heavenly Sovereign who ruled the Empire. So if we now, simply from the consideration of his having been our father's enemy, were completely to demolish the mausoleum of an Heavenly Sovereign who ruled the Empire, after-generations would surely revile us. Meanwhile the wrongs of the King our father must not be unrevenged. So I slightly excavated the side of the mausoleum. This insult will quite suffice as a token to future ages." On his thus addressing him, the Heavenly Sovereign said: "This also is very just. Be it as thou sayest."

1. 霊, read *mi tamu* or *tamashiki*. We might also translate it by the word "ghost."

2. The respectful character 奏 is used for this word, and again below we have the First Personal Pronoun represented by 僕, "servant."

3. This sentence ends in the original with the characters 以出參, which it is not necessary to render into English. They imply that the speaker will come back, and report on what he has done.

[SECT. CLXX.—EMPEROR KEN-ZŌ (PART IV.—HIS AGE AND PLACE OF BURIAL).]

So the Heavenly Sovereign died, and His Augustness Ohoke ruled the succession of Heaven's sun.¹ The Heavenly Sovereign's august years were thirty-eight

years. His august mausoleum is on the mound of Iha-tsuki at Katawoka.²

1. See Sect. XXXII, Note 27.

2. For *Katawoka* see Sect. LX, Note 29. *Iha-tsuki* probably means "rockplatter," and seems to have been the name of a little plateau.

[SECT. CLXXI.—EMPEROR NIN-KEN.]¹

His Augustness Ohoke dwelt at the palace of Hirataka at Isono-kami, and ruled the Empire. The Heavenly Sovereign wedded Kasuga-no-oho-iratsume, the august daughter of the Heavenly Sovereign Oho-hatsuse-no-waka-take, and begot august children: Takaki-no-iratsume; next Takara-no-iratsume; next Kusubi-no-iratsume; next Tashiraka-no-iratsume; next His Grandeur Wo-hatsuse-no-waka-sazaki; next Prince Ma-waka. The child born to him by his next wife Naka-no-wakugo-no-iratsume, daughter of the Grandee Hitsuma of 338 Wani, was: Kasuga-no-yamada-no-iratsume. The august children of this Heavenly Monarch numbered seven altogether. Of these His Augustness Wo-hatsuse-no-waka-sazaki [was he who afterwards] ruled the Empire.

[SECT. CLXXII.—EMPEROR MU-RETSU.]

His grandeur Wo-hatsuse-no-waka-sazaki dwelt in the palace of Namiki at Hatsuse, and ruled the Empire for eight years. This Heavenly Monarch had no august children. So the Wo-hatsuse Tribe was established as

1. For the discontinuance of explanatory foot-notes in this concluding portion of the translation see Translator's Introduction, Sect. II, near the top of page xv.

his august proxy. His august mausoleum is on the mound of Ihatsuki at Karawoka. On the death of this Heavenly Monarch there was no prince to inherit the Empire. So His Augustness Ohodo, the fifth descendant of the Heavenly Monarch Homuda, was sent for down to the land of Afumi, and married to her Augustness Tashiraka, and presented with the Empire.

[SECT. CLXXIII.—EMPEROR KEI-TAI.]

His Augustness Ohodo dwelt in the Palace of Tamaho at Ihare, and ruled the Empire. The (two) august children born to this Heavenly Monarch by Waka-hime, ancestress of the Dukes of Miwo, were: Oho-iratsuko, next Idzumo-no-iratsume. The (two) august children born to him by his next wife, Meko-no-iratsume, sister of the Chieftain Ofushi, ancestor of the Chieftains of Wohari, were: His Augustness Hiro-kuni-oshi-taka-kana-hi, next His Augustness Take-wo-hiro-kuni-oshi-tate. The (one) august child born to him by his next wife (the Great Empress) Her Augustness Tashiraka, the august daughter of the Heavenly Monarch Ohoke, was: His Augustness Ame-kuni-oshi-haruki-hiro-niha. The (one) august child born to him by his next wife Wo-kumi-no-iratsume, daughter of Prince Okinaga-no-mate, was: Sasage-no-iratsume. The three august children born to him by his next wife Kuro-hime, daughter of Prince Sakata-no-oho-mata, were: Kamu-saki-no-iratsume, next Mamuta-no-iratsume. The (three) august children born to him by his next wife Seki-hime, daughter of Womochi Grandee of Mamuta, were: Mamuta-no-oho-iratsume, next Shira-saka-no-iku-hi-no-iratsume, next Wo-nu-no-iratsume, another name for whom is Naga-me-hime. The (four) children born to him by his 339

next wife Yamato-hime, younger sister of Katabu Duke of Miwo, were: Oho-iratsume, next Prince Maroko, next Prince Mimi, next Aka-hime-no-iratsume. The (three) children born to him by his next wife Abe-no-haye-hime, were: Waka-ya-no-iratsume, next Tsubura-no-iratsume, next Prince Adzu. The august children of this Heavenly Monarch numbered nineteen in all (seven Kings and twelve Queens). Of these His Augustness Ame-kuni-oshi-haruki-hiro-niha [was he who afterwards] ruled the Empire; next His Augustness Hiro-kuni-oshi-take-kana-hi ruled the Empire; the next, Queen Sasage, presided at the temple of the Deity of Ise. In this august reign Ihawi, Lord of Tsukushi, was disobedient to the Imperial Decrees, and was exceedingly disrespectful. So the Great Chieftain Mononobe-no-arakawi and the Chieftain Ohotomo-no-kanamura were both sent to slay Ihawi.¹ The august years of this Heavenly Monarch were forty-three. His august mausoleum is at Awi in Mishima.

[SECT. CLXXIV.—EMPEROR AN-KAN.]

His Augustness Hiro-kuni-oshi-take-kana-hi dwelt in the Palace of Kanahashi at Magari, and ruled the Empire. This Heavenly Monarch had no august children. His august grave is at the village of Takaya in Furuchi in Kafuchi.

[SECT. CLXXV.—EMPEROR SEN-KUWA.]

His Augustness Take-wo-hiro-kuni-oshi-tate dwelt in the Palace of Ihorinu at Hinokuma, and ruled the Em-

1. Details of this struggle and its causes are given in the "Chronicles of Japan," and are discussed at length in Motowori's Commentary, Vol. XLIV pp. 15-20. They are of no special interest.

pire. The august children born to this Heavenly Sovereign by his wife Her Augustness Tachi-bana-no-naka-tsu-hime, the august daughter of the Heavenly Sovereign Ohoke, were: Her Augustness Ishi-hime, next Her Augustness Wo-ishi-hime, next King Kura-no-waka-ye. The august children born to him by his next wife, Kafuchi-no-waku-go-hime, were: King Honoho, next King Weha. The august children of this Heavenly Sovereign numbered altogether five (three Kings and two Queens). So King Honoho (was the ancestor of the Dukes of Shihida.) Prince Weha (was the ancestor of the Dukes of Wina and of the Dukes of Tajihl.)

[SECT. CLXXVI.—EMPEROR KIM-MEL.]

The Heavenly Sovereign Ame-kuni-oshi-haruki-hiro-niha dwelt in the Great Palace of Shikishima, and ruled the Empire. The (three) august children born to this Heavenly Sovereign by his wife, Her Augustness Ishi-hime, the august daughter of the Heavenly Sovereign Hi-no-kuma, were: King Yata; next His Augustness Nu-na-kura-tama-shiki; next King Kasanuhi. The (one) august child born to him by his next wife Her Augustness Wo-ishi-hime, younger sister [of the first one], was: King Kami. The (three) august children born to him by his next wife Nukako-no-iratsume, daughter of the Grandee Hitsuma of Kasuga, were; Kasuga-no-yamada-no-iratsume, next King Maroko, next King Soga-no-kura. The (thirteen) children born to him by his next wife Kitashi-hime, daughter of the Prime Minister the Noble Inawe of Soga were: His Augustness Tachibana-no-toyo-hi, next his younger sister Queen Ihakumo, next King Atori, next

Her Augustness Toyo-mike-kashiki-ya-hime, next King Mata-maroko next King Oho-yake, next King Imigako, next King [of?] Yamashiro, next his younger sister Queen Oho-tomo, next King Sakurawi-no-yumi-hari, next King Manu, next King Tachibana-moto-no-waku-go next King Tone. The five august children born to him by his next wife Wo-ye-hime, aunt of Her Augustness Kitashi-hime, were: King Umaki, next King Kadzuraki, next King Hashi-bito-no-ana-ho-be, next King Saki-kusa-be-no-ana-ho be, another name for whom was Sumeroirodo, next His Augustness Hatsuse-be-no-waka-sazaki. Altogether the august children of this Heavenly Sovereign numbered twenty-five Kings and Queens. Of these His Augustness Nu-na-kura-futo-tama-shiki [was he who afterwards] ruled the Empire. Next His Augustness Tachibana-no-toyo-hi ruled the Empire. Next Her Augustness Toyo-mike-hashiki-ya-hime ruled the Empire. Next His Augustness Hatsusebe-no-waka-sazaki ruled the Empire. In all there were four Kings and Queens that ruled the Empire.

His Augustness Nuna-kura-futo-tama-shiki dwelt in the Palace of Wosada, and ruled the Empire for fourteen years. The (eight) children born to this Heavenly Sovereign by his wife, his half-sister Her Augustness Toyo-mike-kashiki-ya-hime, were: King Shidzu-kahi, another name for whom was Kahi-dako; next King Takeda, another name for whom was King Wo-kahi; next King Woharita, next King Umori, next King Wohari, next

King Tame, next King Sakurawi-no-yumi-hari. The (two) august children born to him by his next wife Wo-kumako-no-iratsume, daughter of the Headman Ohoka of Ise, were: Her Augustness Futo-hime, next Queen Takara, another name for whom was Queen Nukade-hime. The (three) august children born to him by his next wife Her Augustness Hiro-hime, daughter of King Okinaga-no-made, were: King Osaka-no-hiko-hito, another name for whom was King Maroko; next King Saka-nobori, next King Uji. The (four) august children born to him by his next wife Omina-ko-no-iratsume, daughter of Kasuga-no-naka-tsu-waku-go, were: King Naniha, next King Kuhada, next King Kasuga, next King Oho-mata. Of the august children of this Heavenly Monarch,—seventeen Kings and Queens altogether,—King Hiko-hito begot by his wife his half-sister Queen Tamura, another name for whom was Her Augustness Nukade-hime, (three) august children, namely: the Heavenly Sovereign that ruled the Empire from the Palace of Wokamoto, next King Nakatsu, next King Tara. The (two) august children born to him by his next wife, Queen Ohomata, younger sister of King Aya, were: King Chinu, next his younger sister Queen Kuhada. The (two) august children born to him by his next wife his half-sister Princess Yumi-hari, were: King Yamashiro, next Queen Kasanuhi,—altogether seven Kings and Queens. The august mausoleum [of the Heavenly Sovereign Nuna-kura-futo-tama-shiki] is at Shinaga in Kafuchi.

[SECT. CLXXVIII.—EMPEROR YÔMEI.]

His Augustness Tachibana-no-toyo-hi dwelt in the Palace of Ikenobe, and ruled the Empire for three years. The one august child born to this Heavenly Sovereign by his wife Oho-gitashi-hime, daughter of the Prime Minister the noble Iname, was: King Tame. The *(four)* ³⁴² august children born to him by his next wife, his half-sister Princess Hashi-bito-no-anaho-be, were: His Augustness Uhe-no-miya-no-uma-ya-dono-toyo-to-mimi; next King Kume, next King We-kuri, next King Mamuta. The august children born to him by his next wife Ihi-me-no-ko, daughter of Tagima-no-kura-bito-hiro, were: King Tagima, next his younger sister Sugashiroko-no-iratsume. The august mausoleum of this Heavenly Sovereign, which had been by the borders of Lake Ihare, was afterwards removed to the middle sepulchre of Shinaga.

[SECT. CLXXIX.—EMPEROR SU-JUN.]

The Heavenly Sovereign Hatsuse-be-no-waka-sazaki dwelt at the Palace of Shibabaki at Kurahashi, and ruled the Empire for four years. His august mausoleum is on the mound of Kurahashi,

[SECT. CLXXX.—EMPRESS SUI-KO.]

Her Augustness Toyo-mike-kashiki-ya-hime dwelt at the Palace of Wohorida, and ruled the Empire for thirty-seven years. Her august mausoleum, which had been on the mound of Ohonu, was afterwards removed to the great sepulchre at Shinaga.

[THE END]

JAPANESE TEXT OF THE SONGS PRESERVED IN THE
 "KO-JI-KI" OR "RECORDS OF ANCIENT MATTERS,"
 TRANSLITERATED INTO ROMAN.

I. (SECT. XIX, NOTE 6.)

Ya-kumo tatsu	Idzumo ya-he-gaki
Tsuma-gomi ni	Ya-he-gaki-tsukuru
Sono ya-he-gaki wo	

II. (SECT. XXIV, NOTE 4.)

Ya-chi-hoko no	Kami no mikoto ha
Ya-shima-kuni	Tsuma magi-kanete
Toho-tohoshi	Koshi no kuni ni
Sakashi-me wo	Ari to kikoshite
Kuhashi-me wo	Ari to kikoshite
Sa-yobahi ni	Ari-tatashi
Yobahi ni	Ari-kayohase
Tachi ga wo mo	Imada tokazute

1. There are few various readings of the text of these poems. Where any occur, the translator has been guided by the decisions of Motowori and Moribe. Occasionally these two authorities differ as to the division of the words into lines, and Moribe in particular does not hesitate to propose such emendations as seem to him necessary. The translator has in almost all cases adhered to the traditional text, but gives in foot-notes such emendations as appear worthy of notice. Moribe's division of the lines being in almost every case preferable to Motowori's it has however here been generally adopted.

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Osuhi wo mo	Imada tokaneba
Wotome no	Nasu ya ita-to wo
Osoburahi	Wa ga tatasereba
Hikodzurahi	Wa ga tatasereba
Awo-yama ni	Nuye ha naki
Sa-nu tsu tori	Kigishi ha toyomu
Niha tsu tori	Kake ha naku
Uretaku mo	Naku-naru tori ka
Kono tori mo	Uchi-yame-kosene
Ishitafu ya	Ama-hase-dzukahi
Koto no	Katari-goto mo
Ko wo ba	

III. (SECT. XXIV, NOTE 5.)

Ya-chi-hoko no	Kami no mikoto
Nuye-kusa no	Me ni shi areba
Wa ga kokoro	Ura-su no tori zo
Ima koso ha	Chi-dori ni arame
Nochi ha	Na-dori ni aramu wo
Inochi ha	Na shise-tamahi so
Ishi-tafu ya	Ama-hase-dzukahi
Koto no	Katori-goto mo
Ko wo ba	

IV. (SECT. XXIV, NOTE 7.)

Awo-yama ni	Hi ga kakuraba
Nuba-tama no	Yo ha ide-namu
Asa-hi no	Wemi-sakaye-kite
Taku-dzunu no	Shiroki tadamuki
Awa-yuki no	Wakayaru mune wo
So-dataki	Tataki-managari
Ma-tama-de	Tama-de sashi.maki

Momo-naga ni	I ha nasamu wo
Aya ni	Na kōhi-kikoshi
Ya-chi-hoko no	Kami no mikoto
Koto no	Katari-goto mo
Ko wo ba	

V. (SECT. XXV, NOTE 2.)

Nuba-tama no	Kuroki mi keshi wo	345
Ma-tsubusa ni	Tori-yosohi	
Oki tsu tori	Muna miru toki	
Ha-tatagi mo	Kore ha fusahazu	
He tsu nami	So ni nugi-ute	
So-ni-dori no	Awoki mi keshi wo	
Ma-tsubusa ni	Tori-yosohi	
Oki tsu tori	Muna miru toki	
Ha-tatagi mo	Ko mo fusahazu	
He tsu nami	So ni nugi-ute	
Yama-gata ni	Magishi atane tsuki ²	
Some-ki ga shiru ni	Shime-koromo wo	
Ma-tsubusa ni	Tori-yosohi	
Oki tsu tori	Muna miru toki	
Ha-tatagi mo	Ko shi yoroshi	
Itokoya no	Imo no mikoto	
Mura-tori no	Wa ga mure-i-naba	
Hike-tori no	Wa ga hike-i-naba	
Nakazhi to ha	Na ha ifu to mo	
Yamato no	Hito-moto susuki	
Unakabushi	Na ga nakasamaku	
Asa-ame no	Sa-giri ni tatamu zo ³	

2. Motowori reads *Magishi Atane tsuki* as two lines.

3. Motowori reads *Sagiri ni Tatamu zo* as two lines.

Waka-kusa no	Tsuma no mikoto
Koto no	Katari-goto mo
Ko wo ba	

VI. (SECT. XXV, NOTE 3.)

Ya-chi-hoko no	Kami no mikoto ya
A ga oho-kuni	Nushi koso ha
Wo ni i-maseba	Uchi-miru
Shima no saki-zaki	

Kaki-miru	Iso no saki ochizu
Waka-kusa no	Tsuma motase-rame
A ha mo yo	Me ni shi areba
Na wokite	Wo ha nashi
Na wokite	Tsuma ha nashi
Aya-kaki no	Fuhayaga shiita ni
Mushi-busuma	Nikoya ga shita ni
Taku-busuma	Sayagu ga shita ni
Awa-yuki no	Wakayaru mune wo
Taku-dzunu no	Shiroki tadamuki
So-dataki	Tataki-managari
Ma-tama-de	Tama-de sashi-maki
Momo-naga ni	I wo shi nase
Toyo mi ki	Tate-matsurase

VII. (SECT. XXXI, NOTE 33.)

Ame naru ya	Oro-tanabata no
Unagaseru	Tama no mi sumaru
Mi sumaru ni	Ana-dama haya
Mi tani futa watarasu ⁴	
Ajishiki	Taka-hiko-ne no
Kami zo ya	

⁴ Motowori reads *Mitani* *Futa watarasu* as two lines.

VIII. (SECT. XLII, NOTE 18.)

Aka-dama ha	Wo sahe hikaredo
Shira-tama no	Kimi ga yosohi shi
Tafutoku ari-keri	

IX. (SECT. XLII, NOTE 19.)

Oki tsu tori	Kamo-doku shima ni
Waga wi-neshi	Imo ha wasurezhi
Yo no koto-goto ni	

X. (SECT. XLVII, NOTES 16 AND 17.)

Uda no taka-ki ni ⁵	Shigi-wana haru ⁶	
Wa ga matsu ya	Shigi ha sayarazu	
Isukuhashi	Kujira sayaru	347
Konami ga	Na kohasaba	
Tachi-soba no	Mi no nakeku wo ⁷	
Kokishi hiwene	Uhanari ga	
Na kohasaba	Ichi-saka-ki mi no	
Ohokeku wo	Kokida hiwene	
Ye ye	Shi ya ko shi ya	
[Ko ha igonofu zo]	Aa shi yo ko shi ya	

XI. (SECT. XLVIII, NOTE 4.)

Osaka no	Oho-muro-ya ni
Hito saha ni	Ki-iri-wori
Ihito saha ni	Iri-wori to mo
Mitsu-mitsushi	Kume no ko ga
Kubu-tsutsu-i	Ishi-tsutsu-i mochi
Uchite shi yamamu	

5. Motowori reads *Uda no Taka-ki ni* as two lines.

6. Moribe emends *haru* to *hari*.

7. Motowori divides these lines thus: *Tachi-soba no mi no Nakeku wo*.

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Mitsu-mitsushi	Kume no ko-ra ga
Kubu-tsutsu-i	Ishi-tsutsu-i mochi
Ina utaba yorashi	

XII. (SECT. XLIX, NOTE 2.)

Mitsu-mitsushi	Kume no ko-ra ga
Aha-fu ni ha	Ka-mira hito-moto
So ne ga moto	So ne me tsunagite
Uchite shi yamamu	

XIII. (SECT. XLIX, NOTE 3.)

Mitsu-mitsushi	Kume no ko-ra ga
Kaki-moto ni	Uweshi hazhikami
Kuchi hibiku	Ware ha wasurezhi
Uchite shi yamanu	

XIV. (SECT. XLIX, NOTE 4.)

Kamu-kaze no	Ise no umi no
Ohishi	Hahi-motohorofu
Shitadami no	I-hahi-motohori
Uchite shi yamamu	

XV. (SECT. XLIX, NOTE 6.)

Tata namete	Inasa no yama no
Ko no ma yo mo	I-yuki-mamorahi
Tatakaheba	Ware ba ya wenu
Shima tsu tori	U-kahi ga tomo
Ima suke ni kone	

XVI. (SECT. LI, NOTE 17.)

Yamato no	Takasazhi-nu wo
Nana-yuku	Wotome-domo
Tare wo shi makamu	

XVII. (SECT. LI, NOTE 19.)

Katsu-gatsu mo Iya-saki-dateru
Ye wo shi makamu

XVIII. (SECT. LI, NOTE 21.)

A me tsu tsu Chi dori mashi to to [?]
Nado sakeru to-me

XIX. (SECT. LI, NOTE 22.)

Wotome ni Taka ni ahamu to
Wa ga sakeru to-me

XX. (SECT. LI, NOTE 28.)

Ashi-hara no Shigekoki wo-ya ni
Suga-tatami Iyasaya shikite
Wa ga futari neshi

XXI. (SECT. LII, NOTE 6.)

Sawi-gaha yo Kumo tachi-watari
Unchi-yama Ko no ha sayaginu
Kaze fukamu to su

XXII. (SECT. SECT. LII, NOTE 5.)

Unchi-yama Hiru ha kumo to wi
Yufu sareba Kaze fukamu to zo
Ko no ha sayageru

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XXIII. (SECT. LXVI, NOTE 7.)

Ko ha ya Mima-ki-iri-biko ha ya
Mima-ki-iri-biko ha ya Ono ga wo wo
Nusumi shi semu to Shiri tsu to yo
I-yuki-tagahi Mahe tsu to yo
I-yuki-tagahi Ukagahaku
Shirani to Mima-ki-iri-biko ha ya

XXIV. (SECT. LXXXI, NOTE 4.)

Yatsumesasū	Idzumo-takeru ga
Hakeru tachi	Tsudzura saha maki
Sa-mi nashi ni ahare	

XXV. (SECT. LXXXIV, NOTE 8.)

Sancasashi	Sagamu no wo-nu ni
Moyuru hi no	Ho-naka ni tachite
Tohishi kimi ha mo	

XXVI. (SECT. LXXXVI, NOTES 3 AND 5.)

Nihibari	Tsukuha wo sugite
Iku yo ka netsuru —	
Ka-ga nabete	Yo ni ha kokono-yo
Hi ni ha towo-ka wo	

XXVII. (SECT. LXXXVII, NOTE 3.)

Hisa-kata no	Ame no Kagu-yama
To-kama ni	Sa-wataru kuhi
Hiha-boso	Tawaya-gahina wo
Makamu to ha	Are ha suredo
Se-nemu to ha	Are ha omohedo
Na ga keseru	Osuhi no suso ni
Tsuki tatanamu yo	

XXVIII. (SEC. LXXXVIII, NOTE 4.)

Taka-hikaru	Hi no mi ko
Yasumishishi	Wa ga oho-kimi
Aratama no	Toshi ga ki-fureba
Aratama no	Tsuki ha kihe-yuku
Ubena-ubena	Kimi machi-gata ni
Wa ga keseru	Osuhi no suso ni
Tsuki tatanamu yo	

XXIX. (SECT. LXXXIX, NOTE 6.)

Wohari ni	Tada ni mukaheru
Wotsu no saki naru	Hito-tsu matsu a se wo
Hito-tsu matsu	Hito ni ariseba
Tachi hake-mashi wo	Kinu kise-mashi wo
Hito-tsu matsu a se wo	

XXX. SECT. LXXXIX, NOTE 11.)

Yamato ha	Kuni no mahoroba
Tatanatsuku	Awo-kaki yama-gomoreru
Yamato shi urubashi ⁸	

XXXI. (SECT. LXXXIX, NOTE 11.)

Inochi no	Mata-kemu hito ha
Tatami-komo	Heguri no yama no
Kuma-kashi ga ha wo	Uzu ni sase
Sono ko	

XXXII. (SECT. LXXXIX, NOTE 11.)

Hashikeyashi	Wagibe no kata yo
Kumo-wi tachi-ku mo	

XXXIII. (SECT. LXXXIX, NOTE 15.)

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Wotome no	Toko no be ni
wa ga okishi	Tsurugi no tachi
Sono tachi ha ya	

XXXIV. (SECT. xc, NOTE 3.)

Nadzuki no	Ta no ina-gara ni
Ina-gara ni	Hahi-motorofu
Tokoro-dzura ⁸	

8. Motowori reads *gomoreru* as 3 line by itself, and similarly *urubashi* as a line by itself.

XXXV. (SECT. XC, NOTE 5.)

Asa-zhinu-hara	Koshi nadzumu
Sora ha yukazu	Ashi yo yuku na

XXXVI. (SECT. XC, NOTE 7.)^{*}

Umi-ga yukeba	Koshi nadzumu
Oho-kahara no	Uwe-gusa
Umi-ga ha	Isayofu ¹⁰

XXXVII. (SECT. XC, NOTE 8.)

Hama tsu chi-dori	Hama yo ha yukazu
Iso-dzutafu	

XXXVIII. (SECT. C, NOTE 18.)

Isa agi	Furu-kuma ga
Itate ohazuha	Niho-dori no
Afumi no umi ni	Kadzuki sena wa

XXXIX. (SECT. CII, NOTE 2.)

Kono mi ki ha	Wa ga mi ki narazu
Kushi no kami	Toko-yo ni i-masu
Iha tatasu	Sukuna mi kami no
Kamu-hogi	Hogi-kuruhoshi
Toyo-hogi	Hogi-motohoshi
Matsuri-koshi	Mi ki zo
Asazu wose sa sa	

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9. Moribe restores the reading of the first line of this poem to *Nadauki-ta ne*, and both he and Motowori suggest conjectural concluding lines to supplement the evidently incomplete text. Moribe's are very elegant:

<i>Ski go tsura no</i>	<i>I-hahi matahori</i>
<i>Motohorite</i>	<i>Ne-naki tohodomo</i>
<i>Koto mo narawanu</i>	

10. Moribe reads *Umi-ga ha isayofu* as one line. It is difficult, on any method of division, to find rhythm in this Song.

XL. (SECT. CII, NOTE 3.)

Kono mi ki wo	Kami-kemu hito ha
Sono tsudzumi	Usu ni tatete
Utahi-tsutsu	Kami-kere ka mo
Mahi-tsutsu	Kami-kere ka mo
Kono miki no	Mi ki no aya ni ¹¹
Uta-danushi [ki]	sa sa

XLI. (SECT. CVI, NOTE 2.)

Chiba no	Kadzu-nu wo mireba
Momo-chi-daru	Ya-niha mo miyu
Kuni no ho mo miyu	

XLII. (SECT. CVI, NOTE 8.)

Kono kani ya	Idzuku uo kani
Momo-dzutafu	Tsunuga no kani
Yoko-sarafu	Idzuku ni itaru
Ichiji-shima	Mi-shima ni to ki
Niho-dori no	Kadzuki iki-dzuki
Shina-dayufu	Sasa-nami-ji wo
Suku-suku to	Wa ga i-maseba ya
Kohata no michi ni	Ahashishi wotome
Ushiro-de ha	Wo-date ro ka mo
Ha-nami ha	Shihi (shi) nasu ¹²
Ichibiwi no	Wanisa no ni wo
Hatsu-ni ha	Hada akarakeni
Shiha-ni ha	Ni-guroki yuwe
Mi-tsu-guri no	Sono naka tsu ni wo

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11. Motowori strangely makes *Mi ki no Aya ni* into two lines. The syllable *ki* in the last line of the Song is supplied by Moribe.

12. Motowori divides these lines thus: *Hana mi ha shi Hishi nasu*. He also proposes here to divide the poem in two.

Kabu-tsuku	Ma-hi ni ha atezu
Mayo-gaki	Ko ni kaki-tare ¹³
Ahashishi womina	
Ka mo ga to	Wa ga mishi ko-ra.
Kaku mo ga to	A ga mishi ko ni
Utadakeni	Mukahi-woru ka mo
Iso-hi-woru ka mo	

XLIII. (SECT. CVII, NOTE 9.)

Iza ko-domo	Nu-biru tsumi ni
Hiru tsumi ni	Wa ga yuku michi no
Kaguhashi	Hana-tachibana wo
Ho tsu ye ha	Tori wi-garashi
Shi dzu ye ha	Hito tori-garashi
Mi-tsu-guri no	Naka tsu ye no
Hotsumori	Akara-wotome wo
Izasasaba	Yorashi na

XLIV. (SECT. CVII, NOTE 9.)

Iza ko-domo	Nu-biru tsumi ni
Hiru tsumi ni	Wa ga yuku michi no
Kaguhashi	Hana-tachibana wo
Ho tsu ye ha	Tori wi-garashi
Shi dzu ye ha	Hito tori-garashi
Mi-tsu-guri no	Naka tsu ye no
Hotsumori	Akara-wotome wo
Izasasaba	Yorashi na

XLIV. (SECT. CVII, NOTE 10.)

Midzu tamaru	Yasami no ike no
Wi-guhi uchi	[Hishi]za-[ra no] ¹⁴

13. Motowori divides these lines thus: *Mayo-gaki ka ni. Kaki-tare*

14. The defective text of this line is restored by the help of the parallel passage in the "Chronicles."

Sashi-keru shirani	Nunaha-kuri
Hahe-keku shirani	Wa ga kokoro shi
Iya woko ni shite	Ima zo kuyashiki

XLV. (SECT. CVII, NOTE 11).

Michi no shiri	Kohada-wotome wo	
Kami no goto	Kikoyeshikadomo	354
Ahi-makuramaku		

XLVI. (SECT. CVII, NOTE 12.)

Michi no shiri	Kohada-wotome ha
Arasohazu	Ne-shiku wo shi zo mo.
Uruhashimi-omofu	

XLVII. (SECT. CVIII, NOTE 2.)

Homuda no	Ili no mi ko
Oho-sazaki	Oho-sazaki
Hakaseru tachi	Moto-tsorugi
Suwe fuyu	Fuyu-ki no su
Kara ga shita-ki no	Saya-saya

XLVIII. (SECT. CVIII, NOTE 6.)

Kashinofu ni	Yokusu wo tsukuri
Yokusu ni	Kamishi oho-mi-ki
Umara ni	Kikoshi-mochi-wose
Maro ga chi	

XLIX. (SECT. CXI, NOTE 5.)

Susukori ga	Kamishi mi ki ni
Ware wehi ni keru	
Koto nagu shi	We-gushi ni
Ware wehi ni keru. ¹⁵	

15. Moribe proposes to emend the second half of this poem to

Koto nagushi wa Kokoro-gushi wa
Ware wehi ni keru.

I. (SECT. CXII, NOTE 10.)

Chihayaburu	Uji no watari no
Sawo-tori ni	Haya-kemu hito shi
(Wa ga moko ni komu.)	

LI. (SECT. CXII, NOTE 15.)

Chihaya-bito	Uji no watari ni
Watari-ze ni tateru	Adzusa-yumi ma-yumi
I-kiramu to	Kokoro ha mohedo
I-toramu to	Kokoro ha mohedo
Moto-he ha	Kimi wo omohi-de
Suhe-he ha	Imo wo omohi-de
Iranakeku	Soko ni omohi-de
Kanashikeku	Koko ni omohi-de
355 I-kirazu zo kuru	Adzusa-yumi ma-yumi ¹⁶

LII. (SECT. CXXII, NOTE 4.)

Oki-he ni ha	Wo-bune tsuraraku
Kuro-zaki ¹⁷ no	Masazu-ko wagimo
Kuni he kudasasu	

LIII. (SECT. CXXII, NOTE 8.)

Oshi-teru ya	Naniha no sakiyo
Ide-tachite	Wa ga kuni mireba

16. Near the commencement of this Song Matowori divides the lines thus :

<i>Watari-ze ni</i>	<i>Tateru</i>
<i>Adzusa-yumi</i>	<i>Ma-yumi</i>

and again at the end :

<i>I-kirazu zo kuru</i>	<i>Adzusa-yumi</i>
	<i>Ma-yumi.</i>

17. See SECT. CXXII, Note, 4 for his doubtful word.

Aha-shima	Onogoro-shima
Ajimasa no	Shima mo miyu
	Saketsu-shima miyu

LIV. (SECT. CXXII, NOTE 10.)

Yama-gata ni	Makoru awo-na mo
Kibi-hito to	Tomo ni shi tsumeba
	Tanushiku mo aru ka

LV. (SECT. CXXII, NOTE 13.)

Yamato-he ni	Nishi fuki-agete
Kumo-banare	Soki-wori to mo
	Ware wasureme ya

LVI. (SECT. CXXII, NOTE 14.)

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Yamato-he ni	Yuku ha ta ga tsuma
Komoriidzu no	Shita yo hahe-tsutsu.
	Yuku ha ta ga tsuma

LVII. (SECT. CXXIII, NOTE 11.)

Tsuginefu ya	Yamashiro-gaha wo
Kaha-nobori	Wa ga noboreba
Kaha no he ni	Ohi-dateru
Sashibu wo	Sashibu no ki
Shi ga shita ni	Ohi-dateru
	Ha-biro yutsu matsuba-ki ¹⁸
Shi ga hana no	Teri-i-mashi
Shi ga ha no	Hirori-i-masuha
	Oho-kimi ro ka mo

18. Motowori divides this line in two, thus:

Ha-biro Yutsuma-tsubaki.

LVIII. (SECT. CXXIII, NOTE 14.)

Tsuginefu ya	Yamashiro-gaha wo
Miya-nobori	Wa ga noboreba
Awoniyoshi	Nara wo sugi
Wo-date	Yamato wo sugi
Wa ga migahoshi kuni ha	
Kadzuraki Takamiya	Wagihe no atari ¹⁹

LIX. (SECT. CXXIV, NOTE 3.)

Yamashiro ni	I-shike Toriyama
Ishike i-shike	A ga hashi-dzuma ni
I-shiki-ahamu ka mo	

LX. (SECT. CXXIV, NOTE 5.)

Mimoro no	Sono Takaki naru
Ohowiko ga hara	Ohowiko ga hara ni aru ²⁰
Kimo-mukafu	Kokoro wo dani ka
Ahi-omohazu aramu	

LXI. (SECT. CXXIV, NOTE 6.)

Tsuginefu	Yamashiro-me no
Ko-kuha mochi	Uchishi oho-ne
Ne-zhiro no	Shiro-tadamuki
Makazukeba koso	Shirazu to mo ihame

LXII. (SECT. CXXIN, NOTE 12.)

Yamashiro no	Tsutsuki no mi-ya ni
Mono mawosu	A ga se no kimi ha
Namita-gumashi mo	

19. Instead of these concluding long lines Motowori divides thus:

Wa ga migahoshi Kuni ha
Kadzuraki Taka-miya
Wagihe no atari.

20. Motowori reads the words *Ihara ni aru* as a separate line.

LXIII. (SECT. CXXIV, NOTE 18.)

Tsuginefu	Yamashiro-me no
Ko-kuha mochi	Uchishi oho-ne
Sawa-sawa ni	Na ga ihese koso
Uchi-watasu	Yagahaye nasu
Ki-iri-mawi-kure	

LXIII. (SECT. CXXIV, NOTE 18.)

Tsuginefu	Yamashiro-me no
Ko-kuha mochi	Uchishi oho-ne
Sawa-sawa ni	Na ga ihese koso
Uchi-watasu	Yagahaye nasu
Ki-iri-mawi-kure	

LXIV. (SECT. CXXV, NOTE, 1.)

Yata no	Hito-moto suge ha
Ko motazu	Tachi ka are-namu
Atara-suga-hara	Koto wo koso
Suge-hara to ihame	Atara-sugashi-me

LXV. (SECT. CXXV, NOTE 2.)

Yata no	Hito-moto suge ha
Hitori wori to mo	Oho-kimi shi
Yoshi to kikosaba	Hitori wori to mo

LXVI. (SECT. CXXVI, NOTE 2.)

Medori no	Wa ga oho-kimi no
Orosu hata	Taga kane ro ha mo

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LXVII. (SECT. CXXVI, NOTE 3.)

Taka-yuku ya	Haya-busa-wake no
Mi osuhi-gane	

LXVIII. (SECT. CXXVI, NOTE 5.)

Hibari ha	Ame ni kakeru
Taka-yuku ya	Haya-busa-wake
	Sazaki torasane

LXIX. (SECT. CXXVI, NOTE 8.)

Hashi-tate no	Kura hashi-yama wo
Sagashimi to	Ila kaki-kanete
	Wa ga te torasu mo

LXX. (SECT. CXXVI, NOTE 8.)

Hashi-tate no	Kura-hash-i-yama ha
Sagashikedo	Imo to noboreba
	Sagashiku mo arazu

LXXI. (SECT. CXXVIII, NOTE 3.)

Tamakiharu	Uchi no aso
Na koso ha	Yo no naga-hito
Sora mitsu	Yamato no kuni ni
Kari ko 'mu to	Kiku ya

LXXII. (SECT. CXXVIII, NOTE 4.)

Taka-hikaru	Hi no mi ko
Ube shi koso	Tohi-tamahe
Ma koso ni	Tohi-tamahe
Are koso ha	Yo no naga-hito
Sora-mitsu	Yamato no kuni ni
Kari ko 'mu to	Imada kikazu

LXXIII. (SECT. CXXVIII, NOTE 6.)

Na ga mi ko ya	Tsui ni shiramu to
	Kari ha ko 'murashi

LXXIV. (SECT. CXXIX, NOTE 8.)

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Karanu wo	Shiho ni yaki
Shi ga amari	Koto ni tsukuri
Kaki-hiku ya	Yura no to no
To-naka no	Ikuri ni
Fure-tatsu	Nadzu no ki no
Saya-saya	

LXXV. (SECT. CXXXII, NOTE 5.)

Tajihī-nu ni	Nemu to shiriseba
Tatsu-gomo mo	Mochite
Ko-mashi mono	Nemu to shiriseba

LXXVI. (SECT. CXXXII, NOTE 7.)

Hanifu-zaka	Wa ga tachi-mireba
Kagirohi no	Moyuru ihe-mura
Tsuma ga ihe no atari	

LXXVII. (SECT. CXXXII, NOTE 10.)

Oho-saka ni	Afu ya wotome wo
Michi toheba	Tada ni ha norazu
Tajima-chi wo noru	

LXXVIII. (SECT. CXLI, NOTE 2.)

Ashiki no	Yama-da wo tsukuri
Yama-dakami	Shita-bi wo washise
Shita-dohi ni	Wa ga tofu imo wo
Shita-naki ni	Wa ga naku tsuma wo
Kofu koso ha	Yasuku hada fure

LXXIX. (SECT. CXLI, NOTE 4.)

Sasa-ba ni	Utsu ya arare no
Tashi-dashi ni	Wi-netemu nochi ha
Hito hakayu to mo	

Uruhashi to Sa-ne shi sa-neteba
 Kari-komo no Midareba midare
 Sa-ne shi sa-neteba

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LXXX. (SECT. CXLII, NOTE 7.)

Oho-mahe Wo-mahe sukune ga
 Kana-to kage Kaku yori-kone
 Ame tachi-yamemu

LXXXI. (SECT. CXLII, NOTE 8.)

Miya-hito no Ayuhi no ko-suzu
 Ochi ni ki to Miya-hito toyomu
 Sato-bito mo yume

LXXXII. (SECT. CXLII, NOTE 12.)

Ama-damu Karu no wotome
 Ita nakaba Hito shirinu-beshi
 Hasa no yama no lato no
 Shita-naki ni naku²¹

LXXXIII. (SECT. CXLII, NOTE 13.)

Ama-damu Karu-wotome
 Shita-ta ni mo Yori-nete tohore
 Karu-wotome-domo

LXXXIV. (SECT. CXLIII, NOTE 2.)

Ama tobu Tori mo tsukahī zu
 Tadzu ga ne no Kikoyemu toki ha
 Wa ga na tohasane

21. Moribe, following the reading in the "Chronicles," omits the Postposition *no* after *Karu*; and Motowori reads *lato no* as a line by itself.

LXXXV. (SECT. CXLIII, NOTE 4.)

Oho-kimi wo	Shima ni haburaba
Funa-amari	I-gaheri-komu zo
Wa ga tatami yume	Koto wo koso
Tatami to ihame	Wa ga tsuma ha yume

LXXXVI. (SECT. CXLIII, NOTE 6.)

Natsu-kusa no	Ahine no hama no	
Kaki-gahi ni	Ashi ²² fumasu na	361
Akashite tohore		

LXXXVII. (SECT. CXLIII, NOTE 7.)

Kimi ga yuki	Ke-nagaku narinu
Yama-tadzu no	Mukahe wo yukamu
Matsu ni ha matazhi	

LXXXVIII. (SECT. CXLIII, NOTE 8.)

Komoriku no	Hatsuse no yama no
Oho-wo ni ha	Hata hari-date
Sa-wo-wo ni ha	Hata hari-date
Oho-wo ni shi	Na ga ²³ sadameru
Omohi-dzuma ahare	
Tsuku-yumi no	Koyaru koyari mo
Adzusa-yumi	Tateri tateri mo
Nochi motori-niru	
Omohi-dzuma ahare	

LXXXIX. (SECT. CXLIII, NOTE 9.)

Komoriku no	Hatsuse no kaha no
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22. To the word *ashi* Moribe would prefix the Honorific *mi* which he finds in an old MS. The metre would gain by this emendation of the line.

23. This is Moribe's emendation of the usual reading *ka*.

Kami tsu se ni	I-kuhi wo uchi
Shimo tsu se ni	Ma-kuhi wo uchi
I-kuhi ni ha	Kagami wo kake
Ma-kuhi ni ha	Ma-tama wo kake
Ma-tama nasu	A ga mofu imo
Kagami nasu	Aga mofu tsuma
Ari to ihaba koso ni	
Ihe ni mo yukame	Kuni wo mo shinubame ²⁴

XC. (SECT. CLIII, NOTE 4.)

362 Kusaka-be no	Kochi no yoma to
Tatami-komo	Heguri no yama no
Kochi-gochi no	Yama no kahi ni
Tachi-zakayuru	Ha-biro kuma-kashi
Moto ni ha	I-kumi-dake ohi
Suwe-he ni ha	Tashimi-dake ohi
I-kumi-dake	I-kumi ha nezu
Tashimi-dake	Tashi ni ha wi-nezu
Nochi mo kumi-nemu	Sono omohi-dzuma
Ahare	

XCI. (SECT. CLIV, NOTE 9.)

Mimoro no	Itsu-kashi ga moto
Kashi ga moto	Yuyushiki ka mo
Kashi-hara-wotomo	

XCII. (SECT. CLIV, NOTE 10.)

Hiketa no	Waka-kuru-su-bara
Wakaku-he ni	Wi-nete-mashi mono
Oi ni keru ka mo	

24. Motowori divides *Ari to ihaba koso ni* into two lines after the Particle *to*, and Moribe omits the Particle *ni* after *koso*.

XCIII. (SECT. CLIV, NOTE 12.)

Mimoro ni	Tsuku ya tama-kaki
Tsuki-amashi	Ta ni ka mo yoraumu
Kami no miya-hito	

XCIV. (SECT. CLIV, NOTE 13.)

Kusaka-ye no	Iri-ye no hachisu
Hana-bachisu	Mi no sakari-bito
Tomoshiki ro ka mo	

XCV. (SECT. CLV, NOTE 3.)

Agura wi no	Kami no ni te mochi	
Hiku koto ni	Mahi suru womina	363
Toko-yo ni mo ka mo		

XCVI. (SECT. CLVI, NOTE 3.)

Mi-yeshinu no	Womuro ga take ni
Shishi fusu to	Tare zo oho-mahe ni mawosu ²⁵
Yasumishishi	Wa ga oho-kimi no
Shishi matsu to	Agura ni i-mashi
Shiro-take no	Sode ki-sonafu
Ta-konura ni	Amu kaki-tsuki
So no amu wo	Akidzu haya kuhi
Kaku no goto	Na ni ohamu to
Sora-mitsu	Yamato no kuni wo
Akidzu-shima tofu	

XCVII. (SECT. CLVII, NOTE 4.)

Yasumishishi	Wa ga oho-kimi no
--------------	-------------------

25. It seems less good to divide thus with Motowori,

Tare zo oho-mahe ni Mawosu,

or thus with Mabuchi:

Tare zo Oho-mahe ni mawosu.

Asobashishi	Shishi no yami-shishi no
Utaki kashikomi	Wa ga nige-noborishi
Ari-wo no	Hari-no-ki no yeda ²⁶

XCVIII. (SECT. CLIX, NOTE 3.)

Wotome no	I-kakuru woka wo
Kana-suki mo	I-hochi mo ga mo
	Suki-banuru mono

XCIX. (SECT. CLX, NOTE 4.)

Makimuku no	Hishiro no mi-ya ha
Asa-hi no	Hi-deru mi-ya
Yufu-hi no	Hi-gakeru mi-ya
Take no ne no	Nedaru-mi-ya
Ko no ne no	Ne-bafu mi-ya
Yahoniyoshi	I-kidzuki no mi-ya
Ma-ki-saku	Ihi no mi kado
Nihi-nahe-ya ni	Ohi-dateru
Momo-daru	Tsuki ga ye ha
Ho tsu ye ha	Ame wo oheri
Naka tsu ye ha	Adzuma wo oheri
Shi dzu ye ha	Hina wo oheri
Ho tsu ye no	Ye no ura-ba ha
Naka tsu ye ni	Ochi-furabahe
Naka tsu ye no	Ye no ura-ba ha
Shimo tsu ye ni	Ochi-furabahe
Shi dzu ye no	Ye no ura-ba ha

26. Motowori divides the lines of this Song thus:

<i>Yasunishishi</i>	<i>Wa ga oho-kimi no</i>
<i>Asobashishi</i>	<i>Shishi no</i>
<i>Yami-shishi no</i>	<i>Utaki kashikomi</i>
<i>Wa ga nige</i>	<i>Noborishi</i>
<i>Ari-wo no</i>	<i>Hari no ki no yeda.</i>

Ari-ginu no	Mihe no ko ga
Sasagaseru	Midzu-tama-uki ni
Ukishi abura	Ochi-nadzusahi
Mina koworo-koworo ni ²⁷	
Ko shi mo	Aya ni kashikoshi
Taka-hikaru	Hi no mi ko
Koto no	Katari-goto mo
Ko wo ba	

C. (SECT. CLY, NOTE 5.)

Yamato no	Kono takechi ni
Ko-dakaru	Ichi no tsukasa
Nihi-nahe-ya ni	Ohi-dateru
Habiro yu-tsu ma-tsubaki ²⁸	
So ga ha no	Hirori-i-mashi
So no hana no	Teri-i-masu
Taka-hikaru	Hi no mi ko ni
To-yo mi ki	Tate-matsurase
Koto no	Katari-goto mo
Ko wo ba	

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CL. (SECT. CLX, NOTE 6.)

Momoshiki no	Oho-miya-hito ha
Udzura-tori	Hire tori-kakete
Mana-bashira	Wo-yuki-ahe
Niha-suzume	Uzu-sumari-wite
Kefu mo ka mo	Saka mi-dzuku-rashi
Taka-hikaru	Hi no miya-hito
Koto no	Katari-goto mo
Ko wo ba	

27. Motowori divides this line in two, thus:

*Mina koworo . Koworo ni*28. Motowori divides this line in two after the word *ha-biro*.

CII. (SECT. CLXI, NOTE 2.)

Mina-sosoku	Omi no wotome
Ho-dari torasu mo	Ho-dari tori
Kataku torase	Shita-gataku
Ya-gataku torase	Ho-dari torasu ko

CIII. (SECT. CLXI, NOTE 4.)

Yasumishishi	Wa ga oho-kimi no
Asa-to ni ha	I-yori-datashi
Yufu-to ni ha	I-yori-datasu
Waki-dzuki ga	Shita no
Ita ni mo ga	A se wo

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CIV. (SECT. CLXV, NOTES 8 AND 12.)

Oho-miya no	Woto tsu hata-de
	Sumi katabukeri

CV. (SECT. CLXV, NOTES 9 AND 12.)

Oho-takumi	Wojinami koso
	Sumi katabukere

CVI. (SECT. CLXV, NOTES 10 AND 12.)

Oho-kimi no	Kokoro wo yurami
Omi no ko no	Ya-he no shiba-kaki
..	Iri-tatazu ari

CVII. (SECT. CLXV, NOTE 12.)

Shiho-se no	Na-wori wo mireba
Asobi-kuru	Shibi ga hata-de ni
	Tsuma tateri-miyu

CVIII. (SECT. CLXV, NOTES 11 AND 12.)

Oho-kimi no	Mi ko no shiba-kaki
-------------	---------------------

Ya-fu-zhimari	Shimari-motohoshi
Kiremu shiba-kaki	Yakemu shiba-kaki ²⁹

CIX. (SECT. CLXV, NOTE 12.)

Ofuwo yo shi	Shibi tsuku ama yo
Shi ga areba	Ura-kohoshi-kemu
	Shibi tsuku ama ³⁰

CX. (SECT. CLXVII, NOTE 10.)

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Asa-ji-hara	Wo-dani wo sugite
Momo-dzutafu	Nute yuraku mo
	Oki-me kurashii mo

CXL (SECT. CLXVII, NOTE 11.)

Oki-me mo ya	Afumi no Oki-me
Asu yori ha	Mi-yama-gakurite
	Miyezu ka mo aramu

29. Moribe's proposal to emend *yakemu* to *yuremu* would be acceptable if it were supported by the authority of any texts.

30. Motowori's edition and most other texts have *shibi* as the final word. But Moribe's emendation to *ama* is necessary to the sense, and has at least the authority of one MS. to support it.

APPENDIX II.

THE HITHERTO ACCEPTED CHRONOLOGY OF THE EARLY JAPANESE SOVEREIGNS MENTIONED IN THE "RECORD OF ANCIENT MATTERS" ("KO-JI-KY") AND IN THE "CHRONICLE OF JAPAN" ("NI-HONGI").

[This "Accepted Chronology" is contained in the first three columns of figures, whereof the first two giving the corresponding dates according to the European reckoning, are transcribed from some Comparative Chronological Tables by Mr. Ernest Satow, printed for private distribution in 1874. The ages of the monarchs in the third column are from "The Digest of the Imperial Pedigree," a work published by the Imperial Japanese Government in 1877, and therefore carrying with it the weight of authority. It might perhaps be too much to say that even its decisions are universally bowed to by the native *literati*; but the differences between various writers are all slight, and excepting on points that affect only a very few years, the chronology contained in the first three columns may justly be styled the "Accepted Chronology" both as far as natives and as far as foreigners are concerned. It will be seen that it is founded in the main on the statements contained in the "Chronicles of Japan," though sometimes differing therefrom as well as from the "Records." The fourth column contains the ages of the monarchs according to the "Records" and the fifth their ages according to the "Chronicles." The portion printed in italics, and including a little over a thousand years, is that which has been shown in Section V. of the Translator's Introduction to be undeserving of credence.]

	Accession.	Death.	Age.	Age accord. to "Records."	Age accord. to "Chronicles."
<i>Jim-mu</i>	660 (B.C.)	585 (B.C.)	137	137	137
<i>Sui-sei</i>	581	549	84	45	80
<i>An-ni</i>	548	514	57	49	57
<i>Fuku</i>	510	477	77	45	77
369 <i>Kō-shō</i>	475	393	114	93	113

	Accession.	Death.	Age.	Age accord. to "Records."	Age accord. to "Chronicles."
Kō-an.....	392	291	137	123	reigned 102 years
Kō-rei.....	290	213	128	106	" 76 "
Kō-gen.....	214	158	116	57	" 57 "
Kai-kuwa.....	157	98	111	63	" 60 "
Su-jin.....	97	30	119	168	120
Sui-nin.....	29	70(A.D.)	141	153	140
Kei-kō.....	71(A.D.)	130	143	137	106
Sei-mu.....	131	190	108	95	107
Chū-ai.....	192	290	52	52	52
Jin-gō ¹	201	269	100	100	100
Ō-jin.....	270	310	111	130	110
Nin-toku.....	323	399	110	83	reigned 87 years
Ri-chū.....	400	405	67	64	70
Han-zei.....	403	411	60	60	reigned 6 years
In-giyō.....	412	453	80	78	" 42 "
An-kō.....	454	456	56	56	" 3 "
Yū-riyaku.....	457	479	age omitted	124	" 23 "
Sei-nei.....	480	484	41	not given	" 5 "
Ken-rō.....	485	487	age omitted	38	" 3 "
Nin-ken.....	488	498	50	not given	" 11 "
Mu-ritsu.....	499	506	18	reigned 8 years	" 8 "
Kei-tai.....	507	531	82	43	82
An-kan.....	534	535	70	not given	70
Sen-kuwa.....	536	539	73	"	73
Kim-mei.....	540	571	63	"	reigned 32 years
Hi-datsu.....	572	585	48	reigned 14 years	" 14 "
Yō-mei.....	586	587	69	" 3	" 2 "
Su-jun.....	588	592	73	" 4	" 5 "
Sui-kō.....	593	628	75	" 37	" 75

1. The reign of this Empress is in the "Records" not counted separately, but included in that of her son Ō-jin. For the mention of her age in the "Records" conf. Sect. CIII, Note 4.

THE END.

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—♦♦—

Kindly Prepared by the Rev. N. Walter, Osaka.

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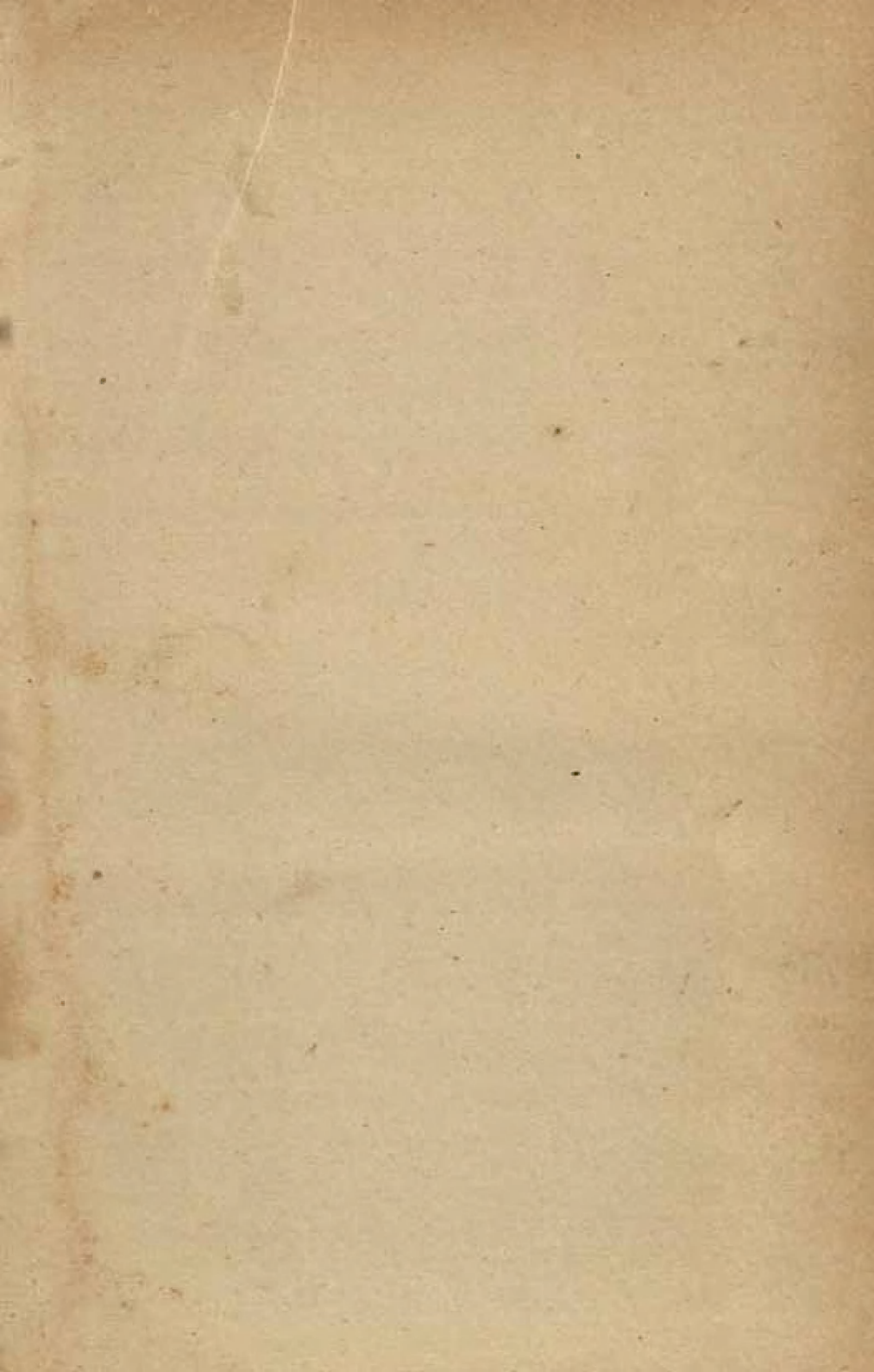
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